

MILLION
DOLLAR
LIBRARY

VOLUME II

CURRENT & STANDARD HITS

NO REPEATS

FOR PROFESSIONAL USE

BROADWAY MUSICALS

My Fair Lady.....
 Damn Yankees.....
 Pipe Dreams.....
 Guys And Dolls.....
 Can Can.....
 Bloomer Girl.....
 Hold It.....
 Snow White And The Seven
 Dwarfs.....
 Kismet.....
 High Button Shoes.....
 Pajama Game.....
 Anne, Get Your Gun.....
 King And I.....
 Call Me Madam.....
 Carousel.....

Kiss Me Kate.....
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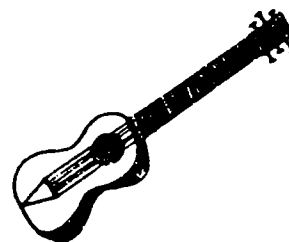
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CHORD CHART FOR GUITAR



C 	C6 	Cm 	Cm7 	C7 	C9 	Cdim 	C+
G 	G6 	Gm 	Gm7 	G7 	G9 	Gdim 	G+
D 	D6 	Dm 	Dm7 	D7 	D9 	Ddim 	D+
A 	A6 	Am 	Am7 	A7 	A9 	Adim 	A+
E 	E6 	Em 	Em7 	E7 	E9 	Edim 	E+
B 	B6 	Bm 	Bm7 	B7 	B9 	Bdim 	B+
(F# same as Gb)							
F# 	F#6 	F#m 	F#m7 	F#7 	F#9 	F#dim 	F#+
F 	F6 	Fm 	Fm7 	F7 	F9 	Fdim 	F+
Bb 	Bb6 	Bbm 	Bbm7 	Bb7 	Bb9 	Bbdim 	Bb+
Eb 	Eb6 	Ebm 	Ebm7 	Eb7 	Eb9 	Ebdim 	Eb+
(Ab same as G#)							
Ab 	Ab6 	Abm 	Abm7 	Ab7 	Ab9 	Abdim 	Ab+
(Db same as C#)							
Db 	Db6 	Dbm 	Dbm7 	Db7 	Db9 	Dbdim 	Db+

DAMN YANKEES

ADLER and ROSS

1.

TWO LOST SOULS

Two Lost Souls on the high-way of life, We ain't e-ven got a
sis-ter or bro-th-er, But ain't it just great. ain't it just grand? We've got each
oth-er! Two lost ships on a storm-y sea, One with no sail and
one with no rud-der, But ain't it just great. ain't it just grand? We've got each
ud-der! Two lost sheep, in the wilds of the hills, Far from the oth-er
Jacks and Jills, We wan-dered a-way and went a-stray, But we ain't fuss-in' cuz
we've got "us 'n' We're Two Lost Souls on the high-way of life And there is no one with
whom we would "ruth-er," Say, "Ain't it just great, ain't it just grand? We've got each
oth-er!" Mom-ma said, "No," so we e-loped and though we ain't got the cas-tle for
which we hoped, We've got a lot. Be-cuz we've got each
1. B> 2. B> oth-er! oth-er!

YOU GOT TO HAVE HEART

You've got-ta have Heart. All you real-ly need is Heart. When the odds are say-in'
you'll nev-er win, That's when the grin should start. You've got-ta have hope. Must-n't sit a-round and
mope. Noth-in's half as bad as it may ap-pear. Wait-'ll next year and hope. When your luck is bat-tin'
ze-ro. Get you'r chin up off the floor; Mis-ter, you can be a he-ro.
You can o-pen an-y door, there's noth-in' to it, but to do it, you've got-ta have Heart.
Miles 'n' miles 'n' miles of Heart, Oh, it's fine to be a gen-i-us of course, but
keep that old horse be-fore the cart. First you've got-ta have Heart! You've got-ta have
Heart

2.

SHOELESS JOE FROM HANNIBAL MO.

Who came a-long in a puff of smoke? Shoe-less Joe From Han-ni-bal Mo!

Strong as the heart of the might-y oak, Shoe-less Joe From Han-ni-bal Mo! Luck-y are we to be

hav-in' him, Shoe-less Joe From Han-ni-bal Mo! Just when the fu-ture was look-in' grim, Shoe-less Joe From

Han-ni-bal Mo! Came a long, long way to be with us to-

day, With arms of steel like Her-cu-les,— Feet as fleet as Mer-cu-ry's—

He'll fight for us,— do right for us,— He'll

be a bea-con light for us!— He's, Shoe-less Joe From Han-ni-bal Mo! Go,—

Go, Go, Go, Go, Go, Go, Go, Go, Go like a bat out-ta you know where, Shoe-less Joe From

Han-ni-bal Mo! Strike at the foe, let 'em know you're there, Shoe-less Joe From Han-ni-bal Mo! Look

out, look out, look out, look out for Shoe-less Joe, The bare-foot boy

— from Han-ni-bal Mo! — Mo! —

WHATEVER LOLA WANTS, LOLA GETS

What-ev-er Lo-la Wants — Lo-la gets. — And lit-tle

man. lit-tle Lo-la wants you. A Make up your mind to have —

no re-grets. — Re-cline your-self, re-sign your-self, you're through.

I al-ways get what I aim for — And your heart and soul

is what I came for. What-ev-er Lo-la Wants —

Lo-la gets, — Take off your coat, don't you know you can't win?

You're no ex-ception to the rule. {I'm} ir-re-sist-i-ble. you fool. give

in! — What-ev-er in! —

NEAR TO YOU

3

Em E9 B+ F#m7add B F#m7

Am6 I'm Near To You, Near To You, E - ven though I'm far a way;

I'm Near To You, So Near To You, As near

A - pril is to May! Can't you feel me there in my fa - v'rite chair, Star - ing at

the fire - place? Oh, so Near To You, al - ways Near To You,

E - ven now it seems we're face to face! For it's just as though.

I were stand - ing be - fore you And tell - ing you how much I a -

dore you! If I'm real - ly dear to you, I'm Near To You,

We may be far a - part and yet If I'm

in your heart, real - ly in your heart, How Near To You

can I get? I'm get?

PIPE DREAMS

ALL AT ONCE YOU LOVE HER

Rodgers & Hammerstien

C7

You start to light her eig - ar - ette And all at

once you love her. You've scarce - ly talked, you've scarce - ly met,

But all at once you love her You like her eyes, you tell her so.

She thinks you're wise and clev er, You kiss good - night and then you

know You'll kiss good - night for - ev er. You won - der where,

your heart can go Then all at once you know.

EVERYBODY'S GOT A HOME

Rodgers & Hammerstein

I rode by a house with the win-dows light-ed up Look-in' bright-er than a
 Christ-mas tree. And I said to my-self as I
 rode by my-self. Ev-'ry bod-y's got a home but me.
 I rode by a house where the moon was on the porch and a
 girl was on her fel-ler's knee. And I said to my-
 self as I rode by my-self. Ev-'ry-bod-y's got a home but
 me. I am free and I'm hap-py to be free.
 To be free in the way I want to be. But
 once in a while when the road is kind-a dark And the end is kind-a
 hard to see, I look up and I cry to a
 cloud go-in' by: "Woud there ev-er be a home for me, some-where? Ev-'ry
 bod-y's got a home but me."

NEXT TIME IT HAPPENS

Rodgers & Hammerstein

The next time it hap-pens I'll be wise e-nough to know —
 Not to trust my eye-sight when my eyes be-gin to glow. The
 next time I'm in love with an-y-one like you. My heart will
 sing to love song till I know the words are true. "The next
 time it hap-pens" What a foolish thing to say! Who ex-
 pects a mi-ra-cle to hap-pen ev-'ry day? It is-n't in the
 cards. As far as I can see That a thing so beau-ti-ful and won-der-
 ful could hap-pen more than once to me.

GUYS and DOLLS

-Loesser

5.

LUCK BE A LADY

Luck be a la - dy to - night Luck be a la - dy to - night
 Luck, if you've ev - er been a la - dy to be - gin with Luck be a
 la - dy to - night. Luck, let a gen - tle - man see -
 How nice a dame you can be I know the
 way you've treat - ed oth - er guys you've been with Luck be a la - dy with me.
 la - dy does - n't leave her es - cort It is - n't fair It is - n't
 nice! A la - dy does - n't wan - der all ov - er the
 room and blow on some oth - er guy's dice. So.
 let's keep the par - ty po - lite
 Nev - er get out of my sight Stick with me
 ba - by I'm the fel - low you came in with, Luck be a la - dy, luck be a
 la - dy, Luck be a la - dy to - night.

I'VE NEVER BEEN IN LOVE BEFORE

-Loesser

I've nev - er been in love be - fore Now all at once it's you It's
 you for - ev - er more. I've nev - er been in love be -
 fore I thought my heart was safe I thought I knew the score.
 But this is wine that's all too strange and strong I'm full of fool - ish song and
 out my song must pour So please for - give this help - less haze I'm
 in I've real - ly nev - er been in love be - fore.

GUYS AND DOLLS

-Frank Loesser-

When you see a guy reach for stars in the sky — You can
bet that he's do - ing it for some doll — When you
spot a lohn wait - ing out in the rain — Chan - ces
are he's in - sane as on - ly a lohn can be for a lane..
— When you meet a gent — pay - ing all kinds of rent
For a flat that could flat - ten the Tai Ma - hal — Call it
sad, call it fun - ny, but it's bet - ter than e - ven mon ey That the
guy's on - ly do - ing it for some guy.

IF I WERE A BELL

-Loesser

Ask me how do I feel. Ask me now that we're co - sv and cling - ing — Well sir.
all I can say is if I — were a bell — I'd be ring - ing. — From the
mo - ment we kissed to - nite. — That's the way I've just got to be - have — Boy, if
I were a lamp I'd light — Or if I — were a ban - ner I'd wave. — Ask me
how do I feel. Lit - tle me with my qui - et up - bring - ing — Well sir
all I can say is if I — were a gate I'd be swing - ing. — And if
I were a watch I'd start pop - ping my spring — Or if
I were a bell — I'd go Ding dong ding dong Ding.

MORE I CANNOT WISH YOU

Loesser

Vel - vet I can wish you For the col - lar of your coat — And
for - tune smil - ing all a - long your way. — But more I can - not
wish you than to wish you find your love. — Your own true love — this day. —
Man - sions I can wish you. sev - en foot - men all in red — And call - ing cards u -
pon a sil - ver tray — But more I can - not wish you than to wish you find your
love. — Your own true love. — this day. — Stand - ing there
— gaz - ing at you — Full of the bloom of youth — Stand - ing there
— gaz - ing at you — with the sheep's eye — And the lick - er - ish tooth — Mu - sic I can
wish you, mer - ry mu - sic while you're young. — And wis - dom when your hair has turned to gray — But
more I can - not wish you than to wish you find your love. — Your own true love — this
day — With the sheep's eye And the lick - er - ish tooth — And the
strong arms to car - ry you a - way.

MY TIME OF DAY

-Frank Loesser

My Time Of Day is the dark time, — a cou - ple of de - cades be - fore dawn, — When the
street be - longs to the cop — and the jan - i - tor — with the mop — and the
pro - cer - v clerks are all gone. — When the smell — of the rain washed pave - ment — comes up
clean and fresh and - cold. — And the street lamp light fills the gut - ter with
gold. That's My Time Of Day. My Time Of Day, and you're the on - ly doll I ev - er want - ed to
share it with me. — That's My Time Of Day and you're the on - ly doll I ev - er want - ed to share it with me.

BUSHEL AND A PECK

-Frank Loesser-

I love you a bu-shel and a peck a bu-shel and a peck and a hug a-round the neck and a bar-rel and a heap Bar-rel and a heap and I'm talk-in' in my sleep a-bout you a-bout you Cause I love you a bu-shel and a peck v' bet your pur-ty neck I do Doo-dle oo-dle oo-dle Doo-dle oo-dle oo-dle a-doo-dle oo-dle oo-dle ooo.

CAN CAN

ALLEZ VOUS - EN, GO AWAY

-Cole Porter-

Al-lez-vous en, al-lez-vous en, Mam'-selle, Al-lez-vous en, a-way, Al-lez-vous en, al-lez-vous en, (Mam'-selle, I have no time for you to-day, Do be a dear, just dis-ap-pear, (Mam'-selle, Bid me good bye, do, do, do, Al-lez-vous en, please go a-way (Mam'-selle, or I may go a-way with you.

IF YOU LOVE ME TRULY

-Cole Porter-

If you loved me tru-ly, if you loved me tru-ly. Then you would not, should not, could not so self-ish be. If you loved me tru-ly, you must, you must agree that you would not, should not, could not say that to me You freak, you fool! You mol-e-cule! None the less, I love you, love you tru-ly, tru-ly. If you ly.

I AM IN LOVE

-Cole Porter-

9

I am de-ject-ed. I am de-pressed. Yet re-sur-rect-ed and sail-ing the crest. Why this e-la-tion-mixed with de-fla-tion? What ex-pla-na-tion? I am in love! Such con-flict-ing ques-tions ride a-round in my brain. Should I or-der cy-an-ide or or-der cham-pagne? Oh, what is this sud-den jolt? I feel like a fright-ened colt just hit by a thun-der-bolt. I am in love! I knew the odds were a-gainst me be-fore I had no flare for flam-ing de-sire. But since the gods gave me you to a-dore. I may lose. but I re-fuse to fight the fire! So, come and en-light-en my days and nev-er de-part You on-ly can bright-en the blaze that burns in my heart. For I am wild ly in love with you and so in need of a stam-pede of love!

I LOVE PARIS

Cole Porter

I love Pa-ris in the spring-time. I love Pa-ris in the fall. I love Pa-ris in the winter, when it dris-zles. I love Pa-ris in the sum-mer, when it sis-zles. I love Pa-ris ev-ry mo-ment. evry mo-ment of the year. I love Pa-ris, why, oh why do I love Pa-ris? Be-cause my love is near. Be-cause my love Be-cause my love is near.

BLOOMER GIRL

Harold Arlen

IS IT THE GIRL?

Moderato
Gdim Gbm6

Is it the girl or is it the gown? Which
Is she the dream of all you de-sires? or
one of the two do you love? Is it her hair
is it her
that makes her so fair? Is it her lips you long to ca-ress or
is it that ex-quis-ite dress? frock that hap-pens to knock you down?
Is it the girl you love so dear-ly
Or is it mere-ly her beau-ti-ful gown?

FRAHNCKE-PAHNEE

Moderato

Frahn- gee Pah-nee, { how ex-cit-ing you were to
oh how ten-der you were to
see, How my heart was en-tranced when my way first you
me When the oth-ers had gone and we stayed on and
glanced, as you danced } un-der the ban-yan tree.
on till the dawn,
I can still see you there, glist-'ning flow'rs in your
hair, Like the stars stud-ding the skies a-bove you, I can
still feel you near, I can still hear you, dear, whis-p'ring
low: "Look in my eyes, I love you," Oh, Frahn-
gee Pah-nee, what a po-em each hour will be
Once the knot has been tied And through life we can
hide, side by side, un-der the ban-yan tree.

ONLY ANOTHER BOY AND GIRL

11

Musical score for 'Only Another Boy and Girl'. The score is in 4/4 time and features a melody with various chords. The lyrics are: 'We're on-ly an-oth-er boy and girl, We're on-ly two kids in love. Folks who've been through the mill, Say our we'll see it through. chan-ces are nil, But we'll still climb our hill, hand and glove. We're on-ly an-oth-er boy and girl, But we'll god-bless our break, Take a lot more pains than our el-ders take, And make love's young dream come true.'

HENCE, IT DON'T MAKE SENSE

Musical score for 'Hence, It Don't Make Sense'. The score is in 4/4 time and features a melody with various chords. The lyrics are: 'Now a girl is a babe And a babe is a chick And a chick is a bird And a bird is a fowl And a fowl is a ball And a ball is a great big dence But a girl ain't a great big dence Hence it don't make sense.'

Musical score for 'Cuckoo Waltz'. The score is in 3/4 time and features a melody with various chords. The lyrics are: 'CUC- KOO, CUC- KOO, Let's waltz to a mel-o- dy We'll dance till the break of day CUC- KOO, CUC- Look. As sim-ple as it can be. way. Sweet is the Who Has sto-len my heart a song that I heard From that quaint lit-tle bird Who re-peat-ed one word He was Cuc-koo and I Am as Cuc- koo as he Add it's sim-ple to see That the rea-son is you.'

WHEN THE BOYS COME HOME

Gracefully

When the boys come home ——— { the We'll

clouds will trip light- ly a- way, a- way, the clouds will trip
all be as mer- ry as May, as May, We'll all be as

light- ly a- way.
mer- ry as May.

1. Cm6 A7 Dm7 G7 C 2. Am

There'll be drums and trump- ets, tea and

crump- ets, out on the vil- lage green. ——— A

sil- ver moon for that re- un- ion scene. ———

Oh, what joy When the boys come

home, ——— the clouds will trip light- ly a- way, a-

way, The clouds will trip light- ly a- way. ———

T'MORRA', T'MORRA'

T' - mor-ra', T'-mor- ra', { liv- in' } for t'-mor- ra', Why is t'-mor- ra'
1. Cm7 F7 Bb7 2. Eb Bb7 Cb9 Bb7 Eb
{ look- in' } my bet-ter than t'- day? — Aunt be-came a spin-ster that way — The

fu- ture, the fu- ture, It's al-ways in the fu- ture. That's the mat-ter with

now? — Post- pon- in', post- pon- in' a girl can bust post- pon- in',

Take your t'- mor- ra' and get! I'd rath- er, I'd rath- er have

some- thin' to re- mem- ber, than noth- in' to re- gret.

EAGLE AND ME, THE

With spirit

13

Ab Bb7 Eb7

Riv- er it like to flow; Ea- gle it like to fly.
Pos- sum it like to run; I vy it like to climb.

Ab Bb7 Eb7 1.

Ea- gle it like to feel its wings a- gainst the sky. —
Bird in the tree and bum- ble bee want free- dom in au- —

2.

Ab

— tuma or sum- mer- time. — Ev- er since that

C7 Gm7 Ebm6 Gb9 C7 Fm7

day — When the world was an on- ion — 'Twas

Bb7 Fm7 Dbm Bb7 Eb9 E9

natch- 'ral for; the spir- it to soar and play the

E+59 Eb9 Ddim Eb7 Ab

way the Lawd's a- want- ed it. Free as the sun is free.

Bb7 Eb7 Ab

That's how it's got- ta be — What- ev- er is right for

Bb9 Eb7 Ab

bum- ble bee and riv- er, and ea- gle, is right for me. —

Bb7 Ab

— We got- ta be free — The ea- gle and me. —

SOUVENIR WALTZ

Valse moderato

G C Cm G C

Don't you re- men- ber danc- ing the

G D7 G

last waltz with me? Close to my heart,

A7 D7

dear, for all the world to see.

C C Cm G C

Too soon we part- ed, say- ing good-

G D7

bye with a tear, — leav- ing the

G Am7 D7 G

waltz just for a souv- en- ir. —

ALWAYS YOU

HOLD IT

Lerner and Marks

With feeling
p

Bb

You I it was AL- WAYS YOU, Long be- fore I
saw no pass- er- by who could qual- i-

Bb

knew That I'd get a view of you, My
fy For my on- ly I love you, But

1. Bb G7 C7
heart was faith-ful to the vi- sion it paint- ed 'Twas

1. Bb Gm Gb F9
yours be- fore the mo- ment we were ac- quaint- ed For

2. Bb Gdim F7 F+
since we met my love knows just where its place is, It em- bra- ces

Bb C7 F7 Bb
you, It was AL- WAYS YOU.

ABOUT FACE

C Gdim G7 Moderato

A- BOUT FACE, if your frown is show- - - in', A- BOUT
A big smile is a real bo- nan- - - za, It makes

C F Fm G7
FACE, to the side that's glow- - - in' You're not
life an ex- trav- a- gan- - - za, So, give

1. C A7
down You're not out You're not ev- en or your hip.

1. D7 G7 C7 D7 G7
So, don't go los- in' your grip,

2. C7
out with that grip, With that side that's gay A- BOUT

Am7 D-57 G7 C
FACE, and you'll face a much bright- er day.

NEVERMORE

Eb Eb+ Slowly

Will I ev- er put my heart to- geth- er
Will my dis- il- lus- ioned soul know wheth- er

1. Eb Eb+ Eb
af- ter to- night? NEV- ER- MORE. NEV- ER- MORE.
y- thing's right?

2. Eb Gm7
MORE. As my cas- tles in the sky be- gin to

Bbm Eb7 C7
crum- ble, And I tum- ble down to earth from such a

F7 Eb+
height, Can my bro- ken heart be like a feath- er

Eb C7 F7 Bb7 Eb
just as be- fore. NEV- ER- MORE, NEV- ER- MORE.

LITTLE BIT OF HEAVEN - (E.R. Ball)

(HOW IRELAND GOT ITS NAME)

Moderately, with expression

15

Share, a lit-tle bit of Heav-en fell from out the sky one day, And
 nes-tled on the ocean in a spot so far a-way; And when the angels found it, Share it
 looked so sweet and fair, They said, Suppose we leave it, for it looks so peaceful there! So they
 sprinkled it with star dust just to make the sham-rocks grow; 'Tis the
 on-ly place you'll find them, no mat-ter where you go; Then they dotted it with sil-ver To
 make its lakes so grand, And when they had it fin-ished share they called it Ire-land.

I'M WISHING

Slowly

I'M WISH-ING for the one I love to
 I'm hop-ing, And I'm dream-ing of the
 find me to- day.
 nice things, he'll day. say.
 Tell me, Wish-ing Well, Will my wish come true?
 With your mag-ic spell, Won't you tell my loved one what to
 do? I'm WISH-ING for the one I
 love to find me to- day.

WHISTLE WHILE YOU WORK

Moderato

Just WHIS-TLE WHILE YOU WORK. (Whistle) Put
 hum a mer-ry tune. (Hum) Just
 on that grin and start right in, To whis-tle loud and long. Just
 do your best, Then take a rest, And sing your-self a
 song. When there's too much to do, Don't let it both-er
 you, for- get your trou-ble, Try to be just like the cheer-ful
 chick-a-dee, And WHIS-TLE WHILE YOU WORK. (Whistle) Come
 on, get smart, Tune up and start, To WHIS-TLE WHILE YOU WORK.

Around The World

Refrain

A - round the world I've searched for you, I trav - eled
 on, when hope was gone, to keep a ren - dez - vous. I knew some -
 where, some - time, some - how, You'd look at me, and I would see the smile you're
 smil - ing now. It might have been in Coun - ty
 Down, or in New York, in Gay Pa - ree, or e - ven Lon - don Town. No
 mere will I go all a - round the world, For I have found my
 world in you. A - you.

Chords: C, Cdim, Dm7, G7, Dm7, G7, Dm7, G9+, C, A7, Dm, Fdim, C, Gm6, A7, Dm7, G7, A-7, G7, C.

NOW IS THE HOUR

NOW IS THE HOUR when we must say good -
 bye, Soon you'll be sail - ing far a -
 cross the sea. While you're a - way, O,
 then re - mem - ber me, When you re - turn, you'll
 find me wait - ing here. here.

Chords: F, Bb, Bbm, F, C7, Gm7, C7, F, Bb, Bbm, F, C7, Gm7, C7, F, Bb, Fdim, F, D+, D7, G7, C7, F, C7, F.

KISMET

Wright and Forrest

17

NIGHT OF MY NIGHTS

Allegretto

Play on the cym-bal, the tim-bal, the ly-re; Play with ap-
pro-pri-ate pas-sion. Fash-ion songs of de-light and de-
lic-i-ous de-si-re For the night of my nights. —
Oase where the so-well be-lov-ed is wait-ing,
Where the rose and the jas-mine min-gle, While I
tall her the moon is for mat-ing And it's sin to be sin-
gle! — Let pea-cocks and mon-keys in pur-ple a-
dorn-ings show her the way to my brid-al cham-ber,
Then get you gone till the morn of my morn-ings aft-er the
night of my nights! 'Tis night of my nights! —
'Tis the night of my nights!

HE'S IN LOVE (1)

Allegro moderato

See him sail-ing, Hear him hum-ning, He's in
watch him swoon-ing, pur-ring, coo-ing, He's in
lovel dove! Joy-ful, jaunty, dream-ing,
1. sigh-ing, coo-ing, fly-ing,
daz-zled, He's in lovel stars
1. have in-vad-ed his eyes, Sil-ver bells in his voice —
1. sing a hymn to the her he dreams of!

HE'S IN LOVE (2)

float-ing High a-bove! Tho —

you're sus-pect-ing it's a- prill af-fect-ing him

so, no, Can't be, can't be,

not him, not he, He's in love and it's real-ly

love, be-cause I'm in love and I know!

Sweet Eloise - Moderately ASCAP Words - Mack David Music - Russ Morgan

SWEET EL - O - ISE sing the birds in the trees — When she is near you can

hear them sing - ing sweet mel - o - dies They're just for my El - o - ise —

SWEET EL - O - ISE is a beau - ti - ful sight —

Ole - Mis - ter Moon comes a - round to look at her ev - ry night —

Her smile's a warm summer breeze — The smile of El - o - ise — And tho there

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continued Sweet Eloise

may be clouds in the skies — There's al - ways sun - shine deep in her eyes

In case you did - nt know, ro - ses grow, ho - Pin some day —

They'll be pressed and ca - ressed in her bou - quet — SWEET EL - O - ISE is so

love - ly to love — You will a - gree she's the on - ly girl that you're dream in'

of — But you'll be was - tin' your time —

— Come El - o - ise —

HIGH BUTTON SHOES

Cahn and Styne

19

PAPA, WON'T YOU DANCE WITH ME?

Polka tempo
Gdim

Pa- - - - pa, Won't You Dance With Me? Oh, }
take a chance with me And }

1. dance with me, Please dance with me. to-
2. night. And when you whirl me 'round and
'round we'll go, Right off the ground we'll go, A-round and
'round we'll go. And when we hear the trom- bones
glid- in' high We'll both be glid- in' high up to the
sky. I love the pol- ka. Pa- - - - pa, Won't You Dance With Me?
Oh, dance with me, Please dance with me.
When you hold me hold me tight. Oh, Pa- pa,
Won't You Dance With Me to- night?

I STILL GET JEALOUS

Slowly

I STILL GET JEALOUS when they look at you.
we kiss good- night
I may not show it, but I do. It's
Un- less you hold me ex- tra tight. And,
1. more than I can bear when they start to stare.
2. Guess they think you're too good to be true. se- cret you
did- n't know I knew. I STILL GET JEALOUS 'cause it pleas- es you.

ON A SUNDAY BY THE SEA

Cahn & Styne

ON A SUNDAY BY THE SEA Oh you're sure to see my sweet - ie and me.

Swimming, splashing. is - n't it grand? And the food tastes so much

bet - ter when it's cov - ered with sand. With that some - one you a dore There's a

lot that you can do on the shore. You can mis - be - have un - der - neath

a wave Cause no - bod - y can see. It's the one place to

be. ON A SUN - DAY BY THE SEA!

YOU'RE MY GIRL

Cahn & Styne

YOU'RE MY GIRL the boys all know; YOU'RE MY GIRL -

I've told them so. You should have seen how their fac - es fell When they were wish - ing me

well. They called me a luck - y guy And I could - n't hide a feel - ing of pride. YOU'RE MY GIRL

I've chos - en you To be mine my whole life through.

And if this heart of mine had a voice You'd hear it see - ond my choice. You're

what I've wait - ed for and YOU'RE MY GIRL. YOU'RE GIRL.

PAJAMA GAME

Adler and Ross

HEY THERE

Hey There, you with the stars in your eyes, Love nev - er made a fool of you, You used to be too

wisel Hey There, you on that high - fly - ing cloud Tho' she won't throw a crumb to you, You

think some - day she'll come to you; Bet - ter for - get her, Her with her nose in the air,

She has you danc - ing on a string, Break it and she won't care! Won't you take this ad - vice I

hand you like a broth - er? Or are you not see - ing things too clear, Are you too much in love to

hear, Is it all go - ing in one ear and out the oth - er? oth - er?

SMALL TALK

Adler & Ross

21

don't wan-na talk Small talk Now that I'm a-lone with
you. I don't wan-na talk Small Talk. We've got big-ger things to
do. Let's not talk of the wea-ther. Or the
fash-ions for the fall. Why don't you stop all this Small
Talk? I've got some-thing bet-ter for your lips to do. And
that takes no talk at all. all.

THERE ONCE WAS A MAN

Adler & Ross

There once was a man who loved a wom-an. She was the one he
slew a drag-on for! They say that no-bod-y ev-er loved as much as he-ee,
but me-ee. I love you more! And there once was a man
who loved a wom-an. She was the one he gave his king-dom
for. They say that no-bod-y ev-er loved as much as he-ee, but
me-ee. I love you more! My love is a gi-ant.
fierce and de-fi-ant, but how can I prove it to you? Ain't got no king-dom, no
drag-on, to back up my brag-gin. How can I show what I would do? I
on-ly know there once was a man who loved a wom-an
She was the one he ate that ap-ple for. They say that no-bod-y ev-er
loved as much as he-ee, but me-ee. I love you

HERNANDO'S HIDEAWAY

Adler & Ross

I know a dark se-clud-ed place, A place where no one knows your face, A
 glass of wine, a fast em-brace. It's called Her-nan-do's Hide-a-way! O-lay!!
 All you see are sil-hou-ettes. And all you hear are cas-ta-nets, And
 no one cares how late it gets, Not at Her-nan-do's Hide-a-way! O-lay!!
 At the Gol-den Fin-ger-bowl or an-y place you go,
 You will meet your Un-cle Max and ev-'ry-one you know.
 But if you go to the spot that I am think-in' of, You will be free
 to gaze at me and talk of love! Just knock three times and
 whis-per low, That you and I were sent by Joe, Then
 strike a match and you will know, You're in Her-nan-do's Hide-a-way! O-lay!! I way! O-lay!!

ANNE, GET YOUR GUN

Irving Berlin

MOONSHINE LULLABY

Be-hind the hill there's a bus-y lit-tle still - Where your
 Pap-py's work-ing in the moon-light, Your lov-in' Paw is-n't quite with-in the law, - so he's
 hid-ing there be-hind the hill. Bye, Bye Ba-by, Stop your yawn-ing
 Don't cry, Ba-by, Day will be dawn-ing And when it does from the
 mountain where he wuz he'll be com-ing with a jug of moon-shine So count your sheep Mam-ma's
 sing-ing you to sleep With the MOONSHINE LULLA-BY - Dream of Pap-py
 ver-y hap-py with his jug of moun-tain rye So count your sheep Mam-ma's
 sing-ing you to sleep with the MOONSHINE LULLA-BY -

I GOT THE SUN IN THE MORNING

-Irving Berlin

23

Got no dia - mond, got no pearl, still I think I'm a luck - v girl. I GOT THE
SUN IN THE MORN-ING and the moon at night - Got no man - sion,
Got no yacht. still I'm hap - py with what I've got. I GOT THE SUN IN THE MORN-ING and the
moon at night Sun - shine gives me a love - ly day -
Moon - light gives me the milk - v wav -
Got no check - books, got no banks, still I'd like to ex - press my thanks. I GOT THE
SUN IN THE MORN-ING and the moon at night And with the
sun in the morn - ing and the moon in the even - ing. I'm all right

DOING WHAT COMES NATURALLY

-Irving Berlin-

Folks are dumb. Where I come from they ain't had an - y learn - in' Still they're hap - py as can be
DO - IN' WHAT COMES NAT - UR - 'LLY Do - in' what comes nat - ur - 'liv. Folks like us could
nev - er fuss with schools and books and learn - in' Still we've gone from A to Z
DO - IN' WHAT COMES NAT - UR - 'LLY Do - in' what comes nat - ur - 'liv. You don't have to know how to
read or write when you're out with a fel - ler in the pale moon - light You don't have to look in a
book to find what he thinks of the moon and what is on his mind. That comes
nat - ur - 'liv That comes nat - ur - 'liv. My un - cle out in Tex - as can't
e - ven write his name. he signs his checks with "x - a." but they
cash them just the same. If you saw my Paw and Maw you'd know they had no
learn - in' Still they raised a fam - il - y DO - IN' WHAT COMES NAT - UR - 'LLY

THERE'S NO BUSINESS LIKE SHOW BUSINESS

Berlin
Fm

THERE'S NO BUS - 'NESS LIKE SHOW BUS - 'NESS like no bus - 'ness I
know — Ev - 'ry - thing a - bout it is ap - peal - ing. — Ev - 'ry - thing the
traf - fic will al low — No - where could you get that hap - py feel ing, — When you are
stealing — that ex - tra bow — There're no peo - ple like show peo
ple They smile when — they are low — Ev - en with a tur - key that you
know will fold — You may be strand - ed out in the cold —
Still you would - n't change it for a sack of gold —
go on — with the show. — THERE'S show. —

YOU CAN'T GET A MAN WITH A GUN

Irving Berlin

I'm quick on the trig - ger, with tar - gets not much big - ger than a pin - point I'm
num - ber one — But my score with a fel - ler is low - er than a cel - lar, Oh, YOU
CAN'T GET A MAN WITH A GUN. — When I'm with a vis - tol, I
spark - le like a crys - tal. Yes, I shine like the morn - ing sun — but I
lose all my lus - ter when with a bron - co bus - ter Oh, YOU CAN'T GET A MAN WITH A
GUN — with a gu - un — with a gu - un — No, YOU CAN'T GET A
MAN WITH A GUN. — If I went to bat - tle with some - one's herd of
cat - tle, You'd have steak when the job was done — but if I shot the
her - der they'd hol - ler blood - y mur - der and you can't get a hug from a mug with a
slug. Oh, YOU CAN'T GET A MAN WITH A GUN. — I'm

I'M AN INDIAN TOO

Rodgers & Hammerstein

25

Like the Sem - in - ole. Na - va - io. Kick - a - poo. Like the Cher - o - kee.

I'M AN IN - DI - AN TOO. A Sioux ooh - ooh! A Sioux ooh - ooh!

Just like Bat - tle - ax. Hatch - et - Face. Ea - gle - Nose. Like those In - di - ans

I'M AN IN - DI - AN TOO. A Sioux ooh - ooh! A Sioux ooh - ooh!

Some In - di - an sum - mer's day with - out a care I may

run a - way with Big Chief Son - of - a - Bear and I'll wear moc - cas - sins.

wam - pum beads. feath - er hats, which will go to prove I'M AN IN - DI - AN

TOO. A Sioux ooh - ooh! A Sioux. Sioux.

THEY SAY IT'S WONDERFUL

They say that fall - ing in love is won - der - ful it's won - der - ful

so they say And with a moon up a - bove, it's won - der - ful it's

won - der - ful so they tell me. I can't re - call who said it. I

know I nev - er read it. I on - ly know they tell me that love is grand

and the thing that's known as ro - mance is won - der - ful. won - der - ful

in ev - 'ry way so they say

I GOT LOST IN HIS ARMS

I GOT LOST IN HIS ARMS and I had to stay It was dark in his

arms and I lost my way From the dark came a voice and it seemed to say..

"There you go There you go How I felt as I fell I just

can't re - call But his arms held me fast and it broke the fall and I

said to my heart as it fool - ish - ly kept jump - ing all a - round

I got lost - but look what I found..

KING and I

WE KISS IN A SHADOW

Rodgers & Hammerstein

We kiss in a sha - dow We hide from the moon. Our meet - ings are
 few and o - ver too soon. We speak in a whis - per,
 A - fraid to be heard. When peo - ple are near, we speak not a word.
 A - lone in our se - cret. To - geth - er we sigh For
 one smil - ing day to be free — To kiss in the
 sun - light And say to the sky Be - hold and be -
 lieve what you see! Be - hold how my
 lov - er loves me! me!

SMALL WE DANCE

Rodgers & Hammerstein

Shall we dance? On a bright cloud of mu - sic shall we fly?
 Shall we dance? Shall we then say "good - night" and mean "good - bye?"
 Or, per - chance — when the last lit - tle star has left the sky.
 Shall we still be to - geth - er with our arms a - round each oth - er. And shall
 you be my new ro - mance? — On the clear un - der - stand - ing that this
 kind of thing can hap - pen. Shall we dance? Shall we dance? Shall we dance?

I HAVE DREAMED

Rodgers & Hammerstein

I have dreamed that your arms are love - ly — I have dreamed
 — what a joy you'll be — I have dreamed — ev - 'ry word you'll whis - per.
 When you're close, close to me. — How you look
 — in the glow of eve - ning — I have dreamed — and en - joyed the view
 — In these dreams I've loved you so that by now I think I know what it's
 like to be loved by you — I will love be - ing loved by you.

HELLO, YOUNG LOVERS

Rodgers & Hammerstein

27

Hel lo, young lov - ers, Who - ev - er you are, I hope your
trou - bles are few. All my good wish - es go with you to
night. I've been in love like you. Be brave, young lov - ers, and
fol - low your star. Be brave and faith - ful and true. Cling ver - y
close to each oth - er to - night. I've been in love like you.
I know how it feels to have wings on your heels, And to fly down a
street in a trance. You fly down a street on a chance that you'll
meet, And you meet not real - ly by chance. Don't
cry, young lov - ers, What - ev - er you do, Don't cry be - cause I'm
lone. All of my mem - 'ries are hap - py to - night.
I've had a love of my own. I've had a love of my
own like yours. I've had a love of my own.

GETTING TO KNOW YOU

Rodgers & Hammerstein

Get-ting to know you, get-ting to know all a - bout you. Get-ting to like you,
get-ting to hope you like me. Get-ting to know you, Put-ting it my way, but nice - ly.
You are pre - cise ly My cup of teal. Get-ting to know you, get-ting to feel free and
eas - y. When I am with you, get-ting to know what to say. Have - n't you
not iced? Sud - den - ly I'm bright and breez y. Be - cause of all the beau - ti - ful and new
things I'm learn - ing a - bout you day by day. Get - ting to day.

When - ev - er I feel a - fraid I hold my head e - rect And
whis - tle a hap - py tune, So no - one will sus - pect I'm a - fraid While
shiv - er - ing in my shoes I strike a care - less pose And whis - tle a hap - py
tune And no - one ev - er knows I'm a - fraid The re
sult of this de - cep - tion is ver - y strange to tell For when I fool the
peo - ple I fear, I fool my - self as well! I whis - tle a hap - py tune And
ev - 'ry sin - gle time The hap - pi - ness in the tune con - vin - ces me that
I'm not a - fraid. Make be - lieve you're brave And the trick will take you
far. You may be as brave as you make be - lieve you are.
You may e as brave as you make be - lieve you are.

CALL ME MADAM

MARRYING FOR LOVE

Irving Berlin

It's an old fash - ioned i - dea, MAR - RY - ING FOR LOVE.
And that old fash - ioned i - dea's what I'm think - ing of Where there's
love, po - ets have said, Two can live as one That's an old fash - ioned i
dea. But it's be - ing done If she must have gold let it be in her hair
kiss - es. Let them be in her lips, Dia - monds, Let them shine in her eyes
Just an old fash - ioned ro - mance With a moon a - bove A ro
mance, one that will end MAR - RY - ING FOR LOVE. That's the kind of love
That I'm think - ing of. It's an of.

SOMETHING TO DANCE ABOUT

-Irving Berlin

29

SOME-THING TO DANCE A-BOUT. Some-one to dance it with. Some-thing to dance it to

To a fox-trot or a waltz. Put on, your dance-ing shoes.

Here comes some hap-py news. Break up in twos and twos. To a fox-trot or a waltz.

You and some-one have part-ed. And your lone-ly heart yearns

While you're there bro-ken-heart-ed. Sud-den-ly he re turns That's SOME-THING TO DANCE A-BOUT

with some-one to dance it with. Pick some-thing to dance it to. To a fox-trot or a waltz.

fox-trot or a waltz. To a fox-trot or a waltz.

BEST THING FOR YOU

Irving Berlin

I on-ly want what's THE BEST THING FOR YOU and THE BEST THING FOR

YOU would be me. I've been con-vinced af-ter think-ing it through. That THE

BEST THING FOR YOU would be me. Ev-'ry day to my-self I say

Point the way what will it be. I ask my-self what's THE

BEST THING FOR YOU And my-self and I seem to a-gree

That THE BEST THING FOR YOU would be me. me.

YOU'RE JUST IN LOVE

-Irving Berlin

I hear sing-ing and there's no one there. I smell blos-soms and the

trees are bare. All day long I seem to walk on air. I won-der

why. I won-der why. I keep toss-ing in my sleep at night

And what's more I've lost my ap-pet-ite. Stars that

used to twin-kle in the skies are twin-king in my eyes. I won-der why.

30

WASHINGTON SQUARE DANCE

-Irving Berlin-

Square dance The WASHINGTON SQUARE DANCE Re-pub-li-cans make up with the
 Dem-o-crats Show those for-eign dip-lo-mats that you dare dance The WASHINGTON
 SQUARE DANCE No mat-ter what side you're on or where you stand
 Take your part-ner by the hand And each pair dance The WASH-ING-TON
 SQUARE DANCE The theme is a get-to-geth-er pol-i-cy Show our friends a
 cross the sea It's a fair dance The WASH-ING-TON SQUARE DANCE The rules are the
 same as crick-et. golf or squash No fair cheat-ing 'cause the WASH-ING-TON
 SQUARE DANCE is square.

HOSTESS WITH THE MOSTESS ON THE BALL

Irving Berlin

I'm the cho-sen par-ty giv-er for the White House cli-en-tele
 And they know that I de-liv-er What it takes to make 'em jell
 And in Wash-ing-ton I'm known by one and all As the
 HOS-TESS WITH THE MOS-TESS' ON THE BALL They would go to El-sa Max
 well When they had in ax to grind They could al-ways grind their ax well At the
 par-ties she de-signed But the hat-chet grind-ers now pre-fer to call
 On the HOS-TESS WITH THE MOS-TESS' ON THE BALL I've a
 great big bar and good cav-i-ar Yes the best that can be found And a large a-mount in my
 bank ac-count When e-lection time comes round If your thoughts are pres-i-den-tial You can
 make it, yes, in-deed There are just three things es-sen-tial Let me
 tell you all you need Is an ounce of wis-dom and a pound of gall
 And the HOS-TESS WITH THE MOS-TESS' ON THE BALL

IT'S A LOVELY DAY TODAY

Irving Berlin

31

IT'S A LOVE-ly DAY TO-DAY. So what-ev-er you've got to do — You've got a love-ly day to do it in that's true. And I hope what-ev-er you've got to do is some-thing that can be done by two. For I'd real-ly like to stay — IT'S A LOVE-ly DAY TO-DAY. And what-ev-er you've got to do — I'd be so hap-py to be do-ing it with you. But if you've got some-thing that must be done And it can on-ly be done by one, There is noth-ing more to say — Except it's a love-ly day for say-ing IT'S A LOVE-ly DAY. IT'S A DAY.

CAROUSEL

Rodgers and Hammerstein

WHAT'S THE USE OF WONDERING

Rodgers & Hammerstein

What's the use of won-drin' if he's good or if he's bad, Or if you like the way he wears his hat? Ol! what's the use of won-drin', If he's good or If he's bad? He's your fel-ler and you love him. That's all there is to that. Com-mon sense may tell you, that the end-in' will be sad, And now's the time to break and run a - way. But what's the use of won-drin' if the end - in' will be sad? He's your fel-ler and you love him — There's noth-in' more to say. Some-thin' made him the way that he is — Wheth- er he's false — or true And some-thin' gave him the things that are his. One of those things is you. So, When he wants your kiss-es, You will give them to the lad, And an-y-where he leads you, you will walk And an-y time he needs you, you'll go, run-nin' there like mad! You're his girl and he's your fel-ler And all the rest is "talk."

WHEN THE CHILDREN ARE ASLEEP

When the chil-dren are a-sleep, we'll sit and dream — The things that
 ev-'ry oth-er dad and moth-er dream. — When the chil-dren are a-
 sleep and lights are low, — If I still love you the way I
 love you to-day, You'll par-don my say-ing 'I told you
 so!' When the chil-dren are a-sleep, I'll dream with you — We'll think what
 fun we have had and be glad that it all came true!

REAL NICE CLAMBAKE, A

This was a real nice clam-bake, — We're might-y
 glad we came — The vit-tles we et were
 good, you bet. The com-pa-ny was the same, — Our
 hearts are warm, our bel-lies are full and we are
 feel-in' prime. — This was a real nice clam-bake —
 and we all had a real good time.

I HATE MEN

I hate men, I can't a-bide 'em ev-en now and then, Then
 ev-er mar-ry one of them, I'd rest a maiden rather, For hus-bands are a boring lot and
 on-ly give you bother. Of course, I'm aw-fly glad that mother de-signed to marry father, But
 I hate men, Of all the types I've ev-er met with-
 the one de-sor-cra-cy, I hate the most, the athlete with his manner bold and brassy, He
 may have hair upon his chest but sis-ter, so has Las-sie, Oh I hate men.

YOU'LL NEVER WALK ALONE

Andantino molto cantabile

33

When you walk through a storm, keep your chin up high And don't be afraid of the dark, — At the end of the storm is a gold-en sky And the sweet sil-ver song of a lark. — Walk on through the wind, Walk on through the rain, Tho' your dreams be tossed and blown — Walk on, walk on, with hope in your heart, And you'll nev-er walk a-lone, — You'll nev-er walk a-lone. —

MISTER SNOW

When I mar-ry Mis-ter Snow. The And Then it's off to home we'll go

flow-er's 'll be buz-zin' with the hum of bees, The both of us 'll look a lit-tle dream-y eyed, A-

birds 'll make a rack-et in the church- yard trees, When I driv-in' to a cot-tage by the o-cean side, Where the

mar-ry Mis-ter Snow. blow. — He'll car-ry me 'cross the sal-ty breez-es

thres-hold, And I'll be as meek as a lamb. Then he'll

set me on my feet and I'll say, kind-a sweet Well, Mister Snow, here I am.

Then I'll kiss him so he'll know, That ev-'ry-thing 'll be as right as right ken be, a-

liv-in' in a cot-tage by the sea with me. For I love that Mis-ter Snow, — That young sea-far-in', bold and dar-in'

Big, be-wis-kered, o-ver bear-in', dar-lin', Mis-ter Snow. —

WERE THINE THAT SPECIAL FACE

Andantino con moto

Am E7 Am E7 Am E7 Am

Were thine { that spec-ial face, The face wich
the rhy- thm'd grace, Were thine the

1. F E7 2. Am7 Am6 B7

fills my dream- ing form so lithe and slat- der, Were

Em E7 Em6 B7 E

thine the arms so warm, so ten- der, Were thine the

B7 E7 Am E7 Am

kiss di- vine, Were thine the love for me,

E7 Am F E7 Am

The love wich fills my dream- ing, When all these

Am7 Am6 Dm A E7 A

charms are thine Then you'll be mine. all mine.

KISS ME KATE

Cole Porter

TOO DARN HOT

Easy Fox-trot tempo

Fm Cm7 Fm C7 Fm Cm7 Fm C7

It's too darn hot. It's too darn hot. I'd

Fm Gm7 C7

like to { sup } with my ba- by to- night, Re-
coo } And

Fm Gm7 C7

fill the cup } with my ba- by to-night, I'd
pitch the woo }

Fm F7 C7 F F7

like to { sup } with my ba- by to-night, { Re- fill the cup - } with my
{ coo - } { And pitch the woo - }

C7 F C7

ba- by to- night, But I ain't up - to my ba- by to-night, 'Cause it's
broth- er, you fight my

Fm Cm7 Fm F C+ F

too darn hot. Ac- cord- ing to the Kin- - sey re- port Ev- 'ry

av- er - age man you know - Much pre- fers his lov- ey dov - -

C+ F C7 F

- - ey to court When the tem- per- a- ture is low. But when the ther- mom- e- ter

Bb Fdim F D7 G7 C7 F Bb

goes 'way up And the weath- er is siz- zling hot, Mis- ter Pants For ro-

D7 C7 F Fm Cm7 F

mance is not, 'Cause it's too, too, Too darn hot, It's

Fm Cm7 F Db Bb C7 F

too darn hot, It's too darn hot.

FASCINATION

35

C

It was FAS-CI - NA - TION I know, And it might have

C E♭° Dm A7 Dm

end-ed right then at the start, Just a pass-ing glance,

Dm7

Just a brief ro - mance, and I might have gone on my way emp - ty

Dm7 Dm7>5 G7 tacet C

heart - ed. It was FAS-CI - NA - TION I know,

C E♭° Dm A7 Dm

see-ing you a - lone with the moon-light a - bove, then I touched your

Dm7 G7 Dm

hand, and next mo - ment I kissed you, FAS-CI - NA-TION turned

G7 1. C 2. C

to love. It was FAS-CI- love.

SHE'S MY SWEETHEART LEI LANI FROM WAIKIKI

G G Opt G6 D6 OPEN Am D6 OPEN D7

A-l-o - - ha sweet mel - o - dy
A-l-o - - ha sweet par - a - dise

D6 OPEN Am D6 OPEN D7 Am D6 OPEN D7 G

She sings to me down by the sea
Un - der the skies We har - mo - nize

G G Opt G6 D6 OPEN Am D6 OPEN D7 D Am

A-l-o - - ha means wel-come to thee on the beach at
A-l-o - - ha means fire-well to thee on the beach at

D6 OPEN D7 1. G 2. G

Wai - ki - ki
Wai - ki - ki

WONDERBAR

Tempo di Valse

Wun- der- bar, ——— wun- der- bar, ——— { What a
We're a-
per- lone fect and night for in love, Here am I,
Not a cloud
here you are, ——— Why, it's tru- ly wun- der-
near or far, ——— more than wun- der-
bar. ——— Oh I care, dear, ——— for you mad- ly,
bar. ———
And I long, dear, ——— For your kiss. I would
die, dear, ——— for you glad- ly, ——— You're di- vine, dear. —
And you're mine, dear, ——— Wun- der- bar, ——— wun- der-
bar, ——— There's our fav'- rite star a- bove,
What a bright shin- ing star, ——— Like our
love, it's wun- der- bar. ———

WHY CAN'T YOU BEHAVE

Molto moderato

Why can't you be- have? Oh, why do
can't you be- have? be good? And the
just as you should? Af- ter all the things you told me, And the
prom- is- es that you gave, Oh, why can't you be- have? So your
ba- by can be your slave? Oh, why can't you be- have?
There's a farm I know near my old home town Where we
two can go and try set- tlin' down, There I'll care for you for-
ev- er, 'Cause you're all in the world I crave, But why can't you be- have?

APRIL LOVE

Music by SAMMY FAIR

A - PRIL LOVE is for the ver - y young,-
 Ev - 'ry star's a wish - ing star that shines for you.
 A - PRIL LOVE is all the sev - en won - ders,
 One lit - tle kiss can tell you this is true.
 Some - times an A - pril day will sud - den - ly bring show - ers,
 Rain to grow the flow - ers for her first hou - quiet.
 A - PRIL LOVE can slip right thru your fin - gers, So if she's the one, don't
 let her run a - wav. way.

CATCH A FALLING STAR

Words and Music by
PAUL VANCE
LEE POCKRISS

CATCH A FALL - ING STAR and put it in your pock - et, Nev - er let it fade a - way.
 CATCH A FALL - ING STAR and put it in your pock - et, Save it for a rain - y day 1. For
 love may come and tap - you on the shoul - der, Some star - less night. And
 when your trou - bles start - in mul - ti - ply - ing And they just might. It's
 just in case you feel - you want to hold her, You'll have a pock - et full of star - light.
 eas - v to for - get - them with - out try - ing, With just a pock - et full of star - light.
 CATCH A FALL - ING STAR and but it in your pock - et,
 CATCH A FALL - ING STAR and put it in your pock - et, Nev - er let it fade a -
 way. way. CATCH A FALL - ING STAR and
 put it in your pock - et, Save it for a rain - y day. 2. For day.
 Save it for a rain - y day. 2. For day.
 Save it for a rain - y day.

BRIGADOON

Lerner and Loewe

MY MOTHER'S WEDDIN' DAY

Allegretto

Now i' ye think this wed-din' day went jus' a wee a miss,— Then
 I will tell ye 'bout a wed-din' far more daft than this.— The
 lad in-volved turned out to be no oth-er than my pa.— An'
 by the strang-est bit o' luck, the wo-man was my ma.— Mac
 Gre-gor, Mac Kenna, Mac Cow-en, Mac Graw, Mac Vit-ie, Mac Neil er Mac Rae.— Ay,
 all of the folk in the vil-lage were there at my moth-er's wed-ding day.— For
 pa had asked his friend Mac Phee, And Mac had come with May Mac Gree, An'
 May in- vi- ted nine-ty-three to my moth-er's wed- ding day.— Then
 up the road came Ed Mac Keen With half the town of A-ber-deen. Ay,
 ev- 'ry-one was one the scene at my moth-er's wed- ding day.—

WAITIN' FOR MY DEARIE

Moderato

Wait-in' for my dear-ie, an' hap-py I To
 When he comes, my dear-ie, one look an' I'll know That
 hold my heart till he comes stroll-in' by. Though I'll
 he's the dear-ie I've been want-in' so.
 live for-ty lives till the day he ar-rives I'll not ev-er, ev-er
 grieve. For my hopes will be high that he'll come stroll-in' by, for ye
 see, I be-lieve That there's a lad-die wear-y an'
 wan-der-in' free — Who's wait-in' for his dear-ie: me!

BRIGADOON

Brig-a- doon, Brig-a- doon — bloom- ing un- der sa- ble
 skies, Brig-a- doon, Brig-a- doon — there my heart for- ev- er
 lies. Let the world grow cold a- round us let the
 heav- ens cry a- bove. Brig-a- doon, Brig-a-
 doon — In thy val- ley — there'll be — love. —

39

IT DOESN'T COST YOU ANYTHING TO DREAM

It does- n't cost you an- y- thing to dream. You buy the world at
 You're wealthy, you're at- trac- tive, you're su- preme; The sun and moon are
 night, The price is al- ways cheap, As long as you're a- right. At night. sleep, they're cheap. A-
 wake, your arms are emp- ty, a- sleep your lips have met. Un-
 less you have in- som- ni- a, There's no one you can't get. It
 does- n't cost you an- y- thing to dream. A dream will al- ways
 be The on- ly thing that's free For you! For me. —

THERE BUT FOR YOU GO I

I saw a man with his head bowed low His heart had no place to go, } I
 walk- ing by the sea A- lone with the tide was he, }
 looked and I thought to my- self with a sigh: } There but for you go I
 as I watched him go by: }
 Lone- ly men a- round me try- ing not to cry:
 Till the day you found me, there a- mong them was I — I saw a
 man who had nev- er known a love that was all his own. I
 thought as I thanked all the stars in the sky: — There but for you go I.

I'LL GO HOME WITH BONNIE JEAN

Allegretto

F
I used to be a rovin' lad. a rovin' an' wan-der-in' life I had. On
C7
an- y lass I'd frown who would try to tie me down. But
F
then one day I saw a maid who held out her hand an' I stayed an' stayed. And
A7 Dm G7 F C7 F
now a- cross the green, I'll go home with bon- nie Jean. Go
G7 C
home, go home, go home with bon- nie Jean! Go
F F G7 F C7 F
home, go home, I'll go home with bon- nie Jean!

HEATHER ON THE HILL, THE

Moderato

Eb Bb7 Eb
The mis' of May is in the gloam-in', and all the clouds are holdin' still
Ab C7 Fm7 C7 Fm7 Bb7
The morn-in' dew is blink-in' yon- der there's laz-y mu- sic in the rill
Eb Bb7
So take my hand and let's go roam-in' through the
A:3 all I want to do is wan- der through the
Eb Bb7
1. heath-er on the hill. 2. There may be
E B7
oth- er days as rich and rare There may be
C#7 Gb
oth- er days as full and fair But they won't
Cm7 F7 Bb D
be the same they'll come and go For
F7 Bb7 Eb
this I know: That when the mist is in the
Bb7 Eb Ab C7
gloam- in' And all the clouds are hold- in' still
Fm7 C7 Fm7 Bb7 Eb G7
If you're not there I won't go roam- in' through the heath-er on the
Cm Abm Eb Bb7 Eb
hill, the heath- er on the hill.

COME TO ME - BEND TO ME

Slowly, with feeling

41

Be-cause they've told me I can't be hold ye till wed-din',
 mu- sic starts play-in' To ease my long- in' there's noth-in'
 wrong in me stand-in' out here an' say- in' (Ch.)
EB REFRAIN
 Come to me, bend to me kiss me good day! Dar- lin', my
 dar- lin', 'tis all I can say, just Come to me, bend to me, kiss me good
 day! Give me your lips an' don't take them a- way.

DOWN ON MAC CONNACHY SQUARE

Allegretto

Come ye from the hills — } Come } ye
 from the milles — } } from
 pail an' broom — Hear ye ye in the glen —
 Come ye bairn — come ye men — ev- 'ry- where —
 Don't you ken — there's a fair —
 Down on Mac Conn- ach- y — Square. —

FROM THIS DAY ON

Moderato

You and the world we knew will glow till my life is
 some day if I should love it's you I'll be dream-ing
 through For you're part of me from this day on. — And
 of For you're all I'll see from
 this day on. — These hur-ried hours were all the
 life we could share. — Still I will go with not a tear, just a prayer —
 that When we are far a- part You'll find Some-thing from your
 heart has gone! Gone with me from this day on.

PISTOL PACKIN' MAMA

(A. Dexter)

Moderate Blues Tempo

Musical score for 'Pistol Packin' Mama' in 8/8 time. The score consists of four staves of music. The first staff has a key signature of one flat (Bb) and a 8/8 time signature. Chords are indicated above the staff: G, G6, G, G6, G, Gma7, G6, D7. The lyrics are: 'Drink-in' beer in a cab-a-ret, And was I hav-in' fun! Un-'. Below the first staff, there is a note '(Five additional verses)'. The second staff has chords D7, D7, Am7, D7, G. The lyrics are: 'til one night she caught me right, And now I'm on the run.' The third staff has chords G, Gma7, G6, D7. The lyrics are: 'Lay that pis-tol. down, Babe, Lay that pis-tol down,'. The fourth staff has chords D7, D7, Am7, D7, G, G (last). The lyrics are: 'PIS-TOL PACK-IN' MA. MA, Lay that pis-tol down! down!'

YA GOT ME

Rhumba

Musical score for 'Ya Got Me' in 4/4 time. The score consists of six staves of music. The first staff has a key signature of one flat (Bb) and a 4/4 time signature. Chords are indicated above the staff: G7, C6, G7. The lyrics are: 'YA GOT ME, ba- by, YA GOT'. The second staff has chords C, G9, C. The lyrics are: 'ME. Ya got my af- fec- tion,'. The third staff has chords F#m7, G7, G+57. The lyrics are: 'ba- by, and my sym- pa- thy, Ya got a'. The fourth staff has chords C7, F. The lyrics are: 'love that will last for- ev- er, you wait 'n''. The fifth staff has chords Fm6, G9, C6, G7. The lyrics are: 'see, and it's free, ba- by, it's all'. The sixth staff has chords C, G7-9, C6, G7-9, C6, G7-9, C6. The lyrics are: 'free, it's all free, it's all free, it's all free.'

LUCKY TO BE ME

Musical score for 'Lucky to Be Me' in 4/4 time. The score consists of six staves of music. The first staff has a key signature of one flat (Bb) and a 4/4 time signature. Chords are indicated above the staff: F, Bb, C7, F, Gm, A7. The lyrics are: 'What a day, for- tune smiled and came my way, bring- ing love I'. The second staff has chords Dm, Dm7, G9, Gm7, C7, F. The lyrics are: 'What a night, sud- den- ly you came in sight, look- ing just the'. The third staff has chords Dm, Dm7, G9, Gm7, C7, F. The lyrics are: 'nev- er thought I'd see, } I'm so luck- y to be me. way I hoped you'd be, }'. The fourth staff has chords C, G7, C. The lyrics are: 'I am sim- ply thun- der-struck at this change in my luck,'. The fifth staff has chords Ab, Bbm, Eb7, C7, C+, F. The lyrics are: 'knew at once I want- ed you, nev- er dreamed you want me, too. I'm so proud'. The sixth staff has chords Bb, C7, F, Gm, A7, Dm. The lyrics are: 'you chose me from all the crowd, there's no oth- er guy I'd rath- er'. The seventh staff has chords G9, Gm, C7, F. The lyrics are: 'be, I could laugh out loud, I'm so luck- y to be me.'

LONELY TOWN

Moderato

43

A town's a lone-ly town, when you pass thru,
 You wan-der up and down, the crowds rush by
 And there is no-one wait-ing there for you, Then it's a
 A mil-lion fac-es pass be-fore your eye, Still it's a
 LONE- LY TOWN. un- less there's love, A love that's
 shin- ing like a har- bor light, You're lost in the
 night, un- less there's love, the world's an emp- ty place,
 and ev- 'ry town's a lone- ly town.

THE RED MILL

Victor Herbert

MOONBEAMS

Moderato

Moon- beams shin- ing soft a- bove let me beg of you!
 Fate may part us, years may pass! Fut- ure all un- known!
 Find the one I dear- ly love! Tell him I'll e'er be true.
 Still my love shall ev- er prove Faith-ful to him a-
 lone. (Fine) Oh! wan- der- ing wind won't you quick- ly find my
 dear one wher- e'er he may be? And bring me the mes- sage he
 fain would send, I know he is dream- ing of me! D.C. al Fine

STREETS OF NEW YORK, THE

Tempo di Valse

In old New York! In old New York! The
 peach- crop's al- ways fine. They're sweet and fair and
 on the square! The maids of Man- hat- tan for mine!
 You can- not see in gay Pa- ree, in
 Lon- don or in Cork! The queens you'll meet on
 an- y street in old New York.

NO! NO! A THOUSAND TIMES NO!!

Tempo di Valse

She was a child of the val-ley, — An in-no-cent maid-en was
 He was a des-per-ate Des-mond — Who owned all the town pro-per-
 she. — ty. — He would pur-sue her through hills and through dells,
 Each time he threatened, You'll wed me or else!
 But she was wise to his game. These were the words she'd ex-claim: —
CHORUS
 No! No! a thous-and times No! { You can-not
 I'd rath-er
 buy my ca-ress. die then say Yes. —

ONCE IN LOVE WITH AMY

Slow

Once in love with A-my, Al-ways in love with A-my. Ev-er and ev-er
 Once you're kissed by A-my, Tear up your list, it's A-my. Ply her with bombons
 fas-ci-nat-ed by 'er, Sets your heart on fire — to stay. way. You
 po-e-try and flow-ers, Moon a mil-lion hours a-
 might be quite the ficklehearted ro-ver, so care-free, so bold Who
 loves a girl and lat-er thinks it's o-ver and just quits cold. But once in love with
 A-my, Al-ways in love with A-my. Ev-er and ev-er Sweetly you'll romance 'er
 Trouble is the answer will be that A-my'd rath-er stay in love with me.

NAUGHTY MARIETTA

Victor Herbert

TRAMP! TRAMP! TRAMP!

Tramp, tramp, tramp a-long the high-way, Tramp, tramp, tramp, the road is
 free; Bla-zing trails a-long the by-way,
 Cou-riers de Bois are we. Tramp, tramp, tramp, now clear the
 road way; Room, room, room, the world is free! We're
 Plant-ers and Ca-nucks; Vir-gin-ians and Kain-tucks, Cap-tain
 Dick's own In-fan-try, Cap-tain Dick's own In-fan-try!

UP IN CENTRAL PARK

Fields and Romberg

45

APRIL SNOW

Moderato

There's a love as swift and {light as an A- pril snow — } It's a But the
shin- ing gift, A bright bit of touch and go. — It's a a love you dare not
wind might shift a- loft and the flakes must blow — For the ear- ly Spring s
crush in your arms, A mo- ment the charm's a- glow; Then it
quick- ly flies a- way, like an A- pril snow. — an im-
per- ma- nent thing, A del- i- cate string to cling to; And for
get- me- nots won't grow in an A- pril snow.

BIG BACK YARD, THE

It's the big back yard of the cit- y — It's a great cool
lawn with a tree — And a dark green lake you can row on — For a
small and mod- est fee — You can view New York from a hill top —
— Ev- 'ry side street — and boul- e- vard. It's great to live in the
town be- tween the riv-ers, near that big back yard. It's al- ways great to
live in the town be- tween the riv-ers, near that big back yard. —

WHEN YOU WALK IN THE ROOM

The air seems fresh, the lights grow bright, The walls are charged with
The sta- tues nod, the cur- tains wave, The big stuffed elk be-
dr- na- mite, The ar- ti- fi- cial flow-ers bloom When you walk in the room.
comes your love the si- lent clock be- gins to
boom, When you walk in the room. The fam- 'ly al- bum op- ens, and
rel- a- tives ga- lore look up and smile like an- gels, They nev- er smiled be-
fore. And there you'll stand, so sweet and cool, While I stand wait- ing
like a fool, To meet my sweet and love- ly doom, When you walk in the room.

Melody Of Love

1. Hold me in your arms, dear, dream
 2. Heart to heart for ev er, lips

with me Cra dled by your
 en twine I am yours and

kiss es ten der ly
 you are mine, all mine

While a choir of an gels
 Hea ven wrote the mu sic

from a bove
 up a bove Sings our
 our

mel o dy of love.
 mel o dy of love.

love.

You Keep Coming Back Like A Song

YOU KEEP COM-ING BACK LIKE A SONG. A song that keeps say-
 ing, re-mem-ber. The sweet used-to-be that was
 once you and me, Keeps com-ing back like an old mel-o-dy. The
 per-fume of ros-es in May Re- turns to my room
 in De- cem-ber, From out of the past
 Where for-got-ten things be-long. YOU KEEP COM-ING BACK
 LIKE A SONG YOU

DREAMER WITH A PENNY

ALL FOR LOVE

Roberts and Lee

47

Slowly

DREAMER WITH A PENNY

I'd rath-er be a DREAM-ER WITH A PEN- NY, - than a
 I'd rath-er have a shan-ty filled with laugh-ter, - than a
 rich man - with a wor-ried mind, - Here am I - with
 pal-ace - Some- one's tears de- signet,
 1. F7 Bb Edim Cm7 F7
 wealth un- told, The moon- light is my sil- ver, The sun- shine my gold,
 2. Cm7 Ebm
 Le- dy luck and I - keep walk- ing hand in glove, -
 Bb G7 Cm Ebm
 Got a gal who loves me for noth- in' but my love, I'd rath-er be
 Bb G7 C7 F7 Bb
 DREAM-ER WITH A PEN- NY, - than a rich man - with a wor-ried mind. -

NO TIME FOR NOTHIN' BUT YOU

Moderate

NO TIME FOR NOTHIN' BUT YOU

No time { for read- in' the news, - } No time for
 F7 Bb9 Eb to an- swer the phone, -
 1. Bb7 Eb
 { sing- in' the blues NO TIME FOR NOTH- IN' BUT YOU. -
 week- ends a- lone, -
 2. Bb9 Eb
 BUT YOU. - All my day - I spend lov- ing you mad-
 Ab F7
 ly I would stay - all my life with you glad-
 Bb7 Eb F7 Bb9 Ebm
 ly. No time for hav- in' a fling - No time for
 F7 Bb9 Eb Adim Fm7 Bb7 Eb
 do- in' a thing - NO TIME FOR NOTH- IN' BUT YOU.

ALL FOR LOVE

Moderately Bright

ALL FOR LOVE

ALL FOR LOVE The { danc- ing the
 Bdim Cm7 F7 Bb heart- ache, the
 dat- ing, the meet- ing, the mat- ing } it's all for love.
 strug- gle, the nights that you smug- gle }
 Fm7 Bb7 Eb
 ALL FOR LOVE, Ask { a boy the bells } the
 Cm C7 F7 Dm7
 rea- son { he's con- stant- ly sav- in', Ask a girl }
 G7 Cm7 C7 Cm7 F7
 why she leaves New York for New Ha- van, It's
 Cm7 F7 Bb G7 C7 Bb
 all for love - and love for all, - It's all for love.

TAMMY

Moderately



1. I hear the cot-ton-woods whis-p'rin' a - bove: Tam - my!
 2. Whip-poor-will, whip-poor-will, you and I know, Tam - my!



Tam - my! Tam - my's {my} love! The ole hoot - ie owl hoot - ie -
 Tam - my! Can't let him go! The breeze from the bay - ou keeps



hoos to the dove: Tam - my! Tam - my! Tam - my's {my}
 mur - mur - ing low: Tam - my! Tam - my! You love him



love! Does my {darl - ing} feel what I feel when {she} comes near? My
 so! When the night is warm, soft and warm, I long for his charms! I'd



heart beats so joy-ful-ly, you'd think that {she} could hear! Wish I knew if {she} knew what
 sing like a vi - o - lin if I were in his arms! Wish I knew if he knew what



I'm dream - ing of! Tam - my! Tam - my! Tam - my's {my} love!
 I'm dream - ing of! Tam - my! Tam - my! Tam - my's in love!

ISN'T IT KINDA FUN

Moderato

49

May- be you'll nev- er be the love of my life,
May- be you're not a girl to have and to hold,
May- be I'm not the boy of your dreams, } But is- n't it kind- a fun { to
May- be I'm not a boy who would stay, }

look in each oth- er's eyes Swap- ping ro- man- tic gleams?
rous- ing a- round the town, Danc- ing the nights

1. a- way? Is- n't it kind- a fun hold- ing hands
2. cord- ing to a sweet and cor- ny cus- tom?

Is- n't it kind- a fun mak- ing vows ad-
mit- ting that we both in- tend to bust 'em!

May- be we're out for laughs, a girl and a boy,
Kid- ding a- cross a ta- ble for two, But
have- n't you got a hunch That this is the real Mc Coy, And
all the things we tell each oth- er are true?

THAT'S FOR ME

Moderato

I saw you stand- ing in the sun and you were some- thing to see.
"A love- ly morn- ing," I re- marked And you were quick to a- gree.

I know what I like and I liked what I saw, And I said to my- self,
You want- ed to walk and I nod- ded my head as I breath- less- ly said,

1. 'That's for me!' 2. 'That's for me!' I left you
stand- ing un- der stars, The day's ad- ven- tures are through There's
noth- ing for me but the dream in my heart And the dream in my heart,
That's for you! Oh my dar- ling, That's for you!

SHOW BOAT

MAKE BELIEVE

Kern & Hammerstein

We could make be-lieve I love you, On-ly make be-lieve that you love me.
 Oth-ers find peace of mind in pre-tend-ing: Could-n't you? Could-n't I? Could-n't we
 make be-lieve our lips are blend-ing In a phan-tom kiss, or two, or
 three?— Might as well make be-lieve I love you— For, To tell the truth, I
 do. Your par-don I pray, 'twas too much to say— The words that be-tray
 my heart. We on-ly pre-tend, You do not of-fend In play-ing a lov-er's part.

WHY DO I LOVE YOU

Hammerstein & Kern

Why do I love you? Why do you love me? Why should there be
 two hap-py as we? Can you see the why or where
 for, I should be the one you care for? You're a luck-y boy,
 I am luck-y too, All our dreams of joy seem to come true.
 May-be that's be-cause you love me, May-be that's why
 I love you!

BILL

Hammerstein & Kern

But a-lon-e came Bill, Who's not the type at all, You'd meet him on the street and nev-er not-ice him! His
 form and face His man-ly grace Are not the kind that you Would find in a sta-tue And I
 can't ex-plain. It's sure-ly not his brain That makes me thrill I
 love him— Be-cause he's won-der-ful, Be-cause he's just old Bill.

FINIAN'S RAINBOW

THAT GREAT COME AND GET IT DAY

Harburg & Lane

51

On that great Come-And-Get-It day. Won't it be fun when wor-ry is
done and mon-ev is hav. That's the time things-'ll come your way
On that great, great Come-And-Get-It day. I'll get my gal that cal-i-co
gown. I'll get my mule that a-cre of groun'
Cause word has come from Ga-bri-el's horn the earth be-
neath your plow is a bud-din' and now it's yourn. Glo-ry time's com-in' for to
stay On that great, great, Come-And-Get-It day. On that
And keep it, and share it, great, great "Come and get it" day!

NECESSITY

Harburg & Lane

Ne-ces-si-ty. Ne-ces-si-ty. That
most un-ne-ces-sa-ry thing, Ne-ces-si-ty. What
throws the mon-key wrench in a fel-lows good in-ten-
tion. That nas-tv old in-ven-tion. Ne-
ces-si-ty. My feet wan-na
dance in the sun. My head wants to rest in the shade. The
Lord says "go out and have fun." but the land-lord says "your
rent ain't paid." Ne-ces-si-ty. It's
plain to see what a love-ly old world this sil-
ly old world could be. But man it's all in a mess ac-count
of Ne-ces-si-ty. Ne-ces-si-ty.

MISS LIBERTY

-Irving Berlin-

LITTLE FISH IN A BIG POND

A lit-tle fish in a big pond has plen-ty of room to swim But swim-ming a-round are big fish all rea-dy to pounce on him Back to his lit-tle pond He starts to roam The lit-tle fish spreads his fins and be-gins to swim back home. That's me a lit-tle fish in a big pond all wrong That's me a lit-tle fish where a lit-tle fish don't be-long. A lit-tle man in a big town gets bot-ter-flies in his dome I'm rea-dy to spread my fin and be-gin to swim back home to the lit-tle pond where a lit-tle fish and a lit-tle man be-long.

I LOVE YOU

-Irving Berlin

I LOVE YOU. I love you There's no oth-er way just one way to say I love you. I love you, I love you and try as I may That's all I can say I love you Much more could be said if I hought with my head But I on-ly can think with my heart. I love you, I love you and yearn for the day The day when you'll say I LOVE YOU. I LOVE YOU.

LET'S TAKE AN OLD FASHIONED WALK

-Irving Berlin

LET'S TAKE AN OLD-FASH-IONED WALK I'm just burst-ing with talk What a tale could be told if we went for an old-fash-ioned walk. Let's take a stroll through the park Down a lane where it's dark and a heart that's con-trolled may re-lax on an old-fash-ioned walk. I know for a coup-le who seem to be miles a-part. There's noth-ing like walk-ing and hav-ing a heart to heart. I know a girl who de-clined Could-n't make up her mind She was wrapped up and sold com-ing home from an old-fash-ioned walk.

WALTZING MATILDA

(The Unofficial National Anthem of Australia)

Waltz-ing Ma - til - da, Waltz-ing Ma - til - da, You'll come a waltz-ing Ma -
 til - da with me. And he sang as he watched and
 wait-ed, till his bil - ly boiled, You'll come a waltz-ing Ma - til - da with me!
 1. Once a jol - ly swag-man camped by a bil - la - bong
 2. Down came a jum - buck to drink at the bil - la - bong,
 Un - der the shade of a cool - i - bah tree, And he
 Up jumped the swag - man and grabbed him with glee, And he
 sang as he watched and wait-ed till his bil - ly boiled,
 sang as he stowed that jum - buck in his tuck - er bag,
 "You'll come a - waltz - ing Ma - til - da with me!"
 "You'll come a - waltz - ing Ma - til - da with me!"

HAPPY TALK

Allegretto grazioso

Hap - py talk, keep talk - in' hap - py talk,
 Talk a - bout things you'd like to
 do. You got - ta have a dream,
 If you don't have a dream
 How you gon - na have a dream - come true?

54

I'M GONNA WASH THAT MAN RIGHT OUTA MY HAIR

Moderato

C7 F Gm7 F Bb C7
 I'm gon- na wash that man right } out- a my { hair — } I'm gon- na
 wave that man right } arms — }
 F Gm7 F Bb C7 F Gm7
 wash that man } right out- a my { hair — } I'm gon- na { wash } that man right
 wave that man } arms — }
 F Bb 1. F C7 F C7
 out- a my { hair — } And send him on his way.
 arms — }
 2. F C7 F Bb
 send him on his way. Don't try to patch it up,
 Tear it up, tear it up, Wash him out, dry him out,
 Push him out, fly him out, Can- cel him and let him
 go. Yea, sis- ter, — I'm gon- na wash that man right
 out- a my hair — I'm gon- na wash that man right
 out- a my hair — I'm gon- na wash that man right
 out- a my hair — And send him on his way.

LET'S ALL DANCE AROUND THE CHRISTMAS TREE

Moderato

C G7
 LET'S ALL DANCE A-ROUND THE CHRIST-MAS TREE, the Christ-mas tree, the
 skip
 C G7
 Christ-mas tree, LET'S ALL DANCE A-ROUND THE CHRISTMAS TREE, and sing a mer-ry mel- o-
 skip
 1. C G7 2. C F C G7
 dy. dy. San-ta's rein-deers are pranc-ing as fast as they can
 C F C D7 G7
 go, And San- ta dear will soon be here with a jol- ly ho, ho, ho. So,
 C G7 C
 LET'S ALL DANCE AROUND THE CHRISTMAS TREE, the Christ-mas tree, the Christmas tree,
 G7 C
 LET'S ALL DANCE A-ROUND THE CHRIST-MAS TREE, and sing a mer- ry mel- o- dy.

THIS NEARLY WAS MINE

Moderato

One dream girl in my heart, One
love to be liv- ing for, One love to be
part- ner in par- a- dise, This prom- ise of
liv- ing for, } This near- ly was mine.
Close to my heart she came
On- ly to fly- a- way,
On- ly to fly as day Flies from
moon- light. Now,
now I'm a- lone, Still dream- ing of
par- a- dise, Still say- ing that par- a- dise
Once near- ly was mine.

GOOD-BYE BROADWAY, HELLO FRANCE!

Marcia

Good- bye Broad- way, Hel- lo France, We're ten
mil- lion strong, Good- bye sweet- hearts wives and
moth- ers, It won't take us long, Don't you
wor- ry while we're there, It's for you we're fight- ing
too, So Good- bye Broad- way, Hel- lo France,
We're going to square our debt to you.

55

SOUTH PACIFIC

THERE'S NOTHING LIKE A DAME

Rodgers & Hammerstein

We got sun-light on the sand, We got moon-light on the sea, We got mangoes and ba-na-nas You can
 pick right off a tree, We got vol-ley ball and ping pong And a lot of dan-dy games! What ain't we got? We
 ain't got dames! — We get pack-ag-es from home We get mov-ies, we get shows, We get speech-es from our
 skip-per And advice from Tok-yo Rose. We get let-ters doused with per-fume. We get diz-zy from the smell!
 What don't we get? You know darn well! There is noth-in' like a dame, — Noth-in'
 in the world. — There is noth-in' you can name That is an-y-thin' like a dame!

HONEY BUN

Rodgers & Hammerstien

A hun-dred and one pounds of fun. That's my lit-tle Hon-ey-bun! Got a load of
 Hon-ey-bun to night. I'm speak-in' of my Sweet-ie Pie!
 On-ly six-ty inch-es high. Ev-ry inch is backed with dy-na-mite! Her
 hair is blond and cur-ly. Her curls are hur-ly bur-ly. Her lips are pips! I
 call her hips. "Twirl-y" and "Whirl-y." She's my ba-by, I'm her pap!
 I'm her boob-y, She's my trap! I am caught and I don't want a run 'Cause I'm hav-in' so much
 fun with Hon-ey-bun!

SANDS OF TIME

(KISMET)

Wright & Forrest

Princ-es come, Princ-es go. An ho-ur of pomp and show — they know,
 Princ-es come and o-ver the sands, And o-ver the sands of time — they go.
 Wise men come, Ev-er prom-is-ing — the rid-dle of life to know.
 Wise men come, Ah, But o-ver the sands, The si-lent sands of time — they go. Lov-ers come.
 lov-ers go And all that there is to know lov-ers know. On-ly lov-ers
 know. lov-ers know. On-ly lov-ers know.

STUDENT PRINCE

Donnelly and Romberg

DRINKING SONG

Allegretto giocoso

57

Drink! Drink! Drink! to eyes that are Bright as stars when they're
to lips that are Red and sweet as the
shin-ing on me! Here's a hope that those bright eyes will shine
fruit on the tree.
Lov-ing-ly, long-ing-ly, soon in- to mine! May those lips that are
red and sweet, To- night with joy my own lips meet! Drink!
Drink! Let the toast start! May young hearts nev- er part! Drink!
Drink! Drink! Let ev- 'ry true lov- er sa- lute his sweet- heart! Let's drink!

JUST WE TWO

Allegretto

Just we two, if they knew how in the
waltz we woo, Mem- o- ries all in
vain, ech- o- ing still a- gain, While the
waltz swells and halts, sing- ing of love's
sweet pain, Haunt- ing tune, end- ing too
soon, While we say: A- dieu!

SHOULD I TELL YOU I LOVE YOU

Moderato

Should I tell you I love you? Should I say
how much I do? Should I tell you how
of you I dream a- way, all the day through? Should
I tell you what par- a- dise to- geth- er
our life would be? Should I tell you I
love you or wait till you tell me?

ALLEGRO

MONEY ISN'T EVERYTHING

Rodgers and Hammerstein

Mon - ev is - n't ev - 'rv - thing! What can mon - ev buy? au - to - mo - bile so you won't get wet. Cham - pagne so you won't get dry! Mon - ey is - n't ev - 'rv - thing! What have rich folks got? Flor - i - da home so you won't get cold! A yacht so you won't get hot! An or - chid or two So you won't feel blue if you have to go out at night. And may - be a iar of cav - i - ar so your ap - pe - tite won't be light! Oil ty - coon and cat - tle king.

Ra - dio trou - ba - dour. Be - lit - tle the fun that their for - tunes bring And tell you that they are sure Mon - ev is - n't ev - 'rv - thing! Mon - ey is - n't ev - 'rv - thing, Mon - ey is - n't ev - 'ry - thing Un - less you're ver y poor! Can mon - ev make you hon est? Can it teach you right from wrong? Can mon - ev keep you health y? Can it make your mus - cles strong? Can mon - ev make your eyes red -

The way they get from sew - ing? Can mon - ev make your back get sore. The way it gets from mow - ing? Can mon - ey make your hands get rough As wash - ing dish - es does? Can mon - ey make you smell the way That cook - ing fish - es does? It buys you gems and fan - cy clothes and juic - v steaks to carve. But it can - not build your char - act - er Or teach you how to starve!

GENTLEMAN IS A DOPE, THE

Moderato

59

The gen-tle-man, is a dope — a man of man-y faults, —
 {is- n't bright, he does-n't know the score —
 clum-sy Joe who would-n't know a Rhum- ba from a Waltz. The
 cake will come, he'll take a crumb and nev- er ask for more. The
 gen-tle-man is a dope — and not my cup of tea. — Why
 gen-tle-man's eyes are blue but lit- tle do they see — Why
 do I get in a dith- er? He does- n't be- long — to me.
 am I beat- ing my brains out?
 He's some- bod- y el- se's prob- lem. — She's wel- come to the

guy! — She'll nev- er un- der- stand him — half as
 well as I. — The gen- tle- man is a dope — he
 is- n't ver- y smart — He's just a lug you'd like to hug and
 hold a- gainst your heart, The gen- tle- man does- n't know — How
 hap- py he could be — Look at me! Cry- ing my eyes out, As if he be-
 longed to me. — He'll nev- er be- long to me!

APPLE BLOSSOMS

Fritz Kriesler

WHO CAN TELL

Andante con moto

Am I in love can it be so Ev- 'ry
 day I'm long- ing to know — For I still — feel a
 thrill, When I hear the name of one fel- low So
 am I in love? How should I feel How can
 I be sure when it's real All the world — knows so
 well Yet there's none — who can tell. —

I DON'T WANT TO LOVE YOU

CHORUS

F A+ A7 D Ddim Cm F9 F7
 I don't want to love you; Please don't let me care. This
 Bb Bdim F C9 F Gm6 Fdim Gm Gm7
 heart of mine is lead-ing me no where. If I on - ly
 C7 C7(s) F Cm6 D7 D7(s) Gm D7+ D7 Gm D7+ D7
 knew there was a chance that you could feel the way I do, How
 G7 Gm7 Bbm6 C7 C9+ F A7+ A7 Dm Dm
 dif - ferent it would be; But I don't want to kiss you, Cra - zy as it
 Cm F9 F7 Bb E7(s) A7 A7(s) D7 D7+ D7
 seems; I'd just be get-ting deep-er in my dreams. And if
 Gm Gm7 C7(s) C7 F Fmaj7 F7 Bbmaj7 Bbm6 F Cm6 D7
 I'm not sure my dreams are your dreams, too, Then I don't want to
 G9 G7 Gm7 G7(s) F Fmaj7 Fdim Gm7 C7(s) F Bbmaj7 Bbm6 F
 love you like I do. do.

WHO WOULDN'T BE BLUE?

Moderato

Eb Bb7
 If no-bod-y ev-er put their arms a-round you, Who
 wouldn't be blue? Eb If no-bod-y ev-er said "I'm
 Eb7 Bb7
 glad I found you," Who would-n't be blue? Be-lieve me
 Eb7 F7
 if you want to sleep each night with tear-dimmed eyes — No-one there to
 Bb7 Eb
 e-ven care or sym-path-ize, If no-bod-y ev-er whis-pered
 F7 Bb7 Eb
 Dear, I love you, Who would-n't be blue.

STEAM HEAT

(PAJAMA GAME)

Adler & Ross

61

I got (clang) (clang) S-S-S- Steam Heat... I got (clang) (clang) S-S-S- Steam Heat... I got (clang) (clang) S-S-S- Steam Heat... But I need your love... to keep a-way the cold. I got (clang) (clang) S-S-S- Steam Heat... I got (clang) (clang) S-S-S- Steam Heat... I got (clang) (clang) S-S-S- Steam Heat... But I can't get warm with-out your hand to hold. The ry-di-a-tor's him-in'. Still I need your kiss-in' to keep me from freez-in' each night! I got a hot wat-er bot-tle but noth-ing I got - 'll take the place of you... hold-ing me tight. I got (clang) (clang) S-S-S- Steam Heat... I got (clang) (clang) S-S-S- Steam Heat... I got (clang) (clang) S-S-S- Steam Heat... But I need your love... to keep away the cold I need your love... to keep a - way the cold.

BIANCA

(KISS ME KATE)

-Cole Porter

Bi - an - ca, Bi - an - ca, Oh, ba - by, will you be mine? Bi - an - ca, Bi - an - ca. You'd bet - ter an - swer ves or Pop - pa span - ka To win you. Bi an - ca, There's noth - ing I would not do. I would glad - ly give up cof - fee for San - ka. Ev en San - ka, Bi - an - ca, for you.

NOTHING AT ALL

(ANKLES AWEIGH)

Hoyt & Hammerstein

When we're a - part I'm sim - ply noth - ing at all. If some - one touched me I would ea - si - ly fall. I walk a - round be - wil - dered. Fog - gy eyed and dream - y, Peo - ple claim they see me. But I see no one but you. When you're not near, I'm mere - ly noth - ing at all. Then you ap - pear and I'm e - lev - en feet tall. And when we kiss, my love, I start be - liev - ing this, my love, that I'm some - thing more than noth - ing at all.

An - gry please don't be an - gry Cause I was on - ly teas - ing you -
I would - nt e - ven let you think of leav - in' Don't you know I love you
Just be - cause I took a look at some - bod - y else That's no rea - son
you should put poor me on the shelf An - gry please don't be an - gry
- Cause I was on - ly teas ing you. you.

CARELESS

Howard Jurgens

CARE-LESS Now that you've got me lov - ing you You're CARE-LESS
care less in ev - 'ry - thing you do You break ap - point - ments and think you are
smart If you're not care - ful You'll break my heart. CARE-LESS Now that my bridg - es
all are burned You're CARE-LESS Care - less in things where I'm con -
cerned Are you just CARE-LESS as you seem to be or
do you just care less for me. me.

GLAD RAG DOLL

Dougherty & Ager

All dolled up in glad rags, To - mor - row may turn to sad rags. They call you
Glad Rag Doll Ad - mir - ed, de - sir - ed By lov - ers who
soon grow tir - ed, Poor lit - tle Glad Rag Doll You're just a
pret - ty toy they like to play with; You're not the kind they choose to
grow old and gray with. Don't make this the end, dear. It's nev - er too late to mend, dear.
Poor lit - tle Glad Rag Doll. Doll.

ALL BY MYSELF

(ZIEGFELD FOLLIES '21)

-Irving Berlin

ALL BY MY-SELF. in the morn ing ALL BY MY-SELF in the night;
I sit a-lone in a co-sy Mor-ris chair, So un-hap-py there—
Play-ing sol-i-taire ALL BY MY-SELF I get lone-ly—
Watch-ing the clock on the shelf I'd love to rest my wea-ry head on some-bo-dy's
shoul-der I hate to grow old er ALL BY MY-SELF.

ANYTHING YOU CAN DO

-Irving Berlin

ANYTHING YOU CAN DO, I can do bet - ter. I can do an - y - thing bet - ter than you. Now you can't.

Yes I can. No you can't. Yes I can. No you can't. Yes I can. Yes I can.

An - y - thing you can be, I can be great - er soon - er or lat - er. I'm great - er than you. No you're not. Yes I am. No you're not. Yes I am. No you're not.

Yes I am. Yes I am. I can shoot a par - tridge with a sin - gle car - tridge. I can get a spar - row with a bow and ar - row. I can do most an - y - thing. Can you bake a pie? No. Neither can I. An - y - thing you can sing I can sing loud - er.

I can sing an - y - thing loud - er than you. Now you can't. Yes I can. No you can't.

Yes I can. No you can't. Yes I can. Yes I can.

APRIL IN PORTUGAL

Kennedy & La Rue

Musical score for the song "I Found My April Dream". The score is written on three staves. The first staff contains the melody and guitar chords: C# (above), C (above), C# (above), C+ (above), G7 (above), G# (above), Bdim (above), and G7 (above). The lyrics under the first staff are: "I found my A - pril dream in Port - a - gal with you When we dis - cov - ered". The second staff continues the melody with chords: Em (below), G7 (below), C (below), C# (below), and C+ (below). The lyrics under the second staff are: "rom - ance. like I nev - er knew. Then morn - ing brought the rain. And". The third staff continues the melody with chords: G7 (below), C# (below), Bdim (below), and G7 (below). The lyrics under the third staff are: "now my dream is through But still my heart says 'I love you.'".

STAIRWAY TO THE STARS

MALNECK

Let's build a Stair-way To The Stars, And climb that Stair-way To The Stars.
 With love be-sidons to fill the night with a song, We'll hear the
 sound of vi-o-lins, Out yon-der where the blue be-gins, The moon will guide us as
 we go drift-ing a-long. Can't we sail a-way on a la-zzy dai-sy pet-al.
 o-ver the rim of the hill? Can't we sail a-way on a lit-tle dream and set-tle
 high on the crest of a thrill! Let's build a Stair-way To The Stars.
 A love-ly Stair-way To The Stars. It would be heav-en to climb to heav-en with
 you.

MISTER SANDMAN

Pat Ballard

MIS-TER SAND-MAN bring me a dream, Make her com-plex-ion like
 peach-es and cream, Give her two lips like ros-es in clo-ver, Then tell me
 that my lone-some nights are o-ver. Sand-man I'm so a-lone,
 Don't have no-bud-y to call my own, Please turn on your mag-ic beam,
 MIS-TER SAND-MAN, bring me a dream.

YOU CALL IT MADNESS (BUT I CALL IT LOVE)

Russ Colombo

I can't for-get the night I met you, That's all I'm think-ing of; And now you call it
 mad-ness, But I call it love. You made a prom-ise to be faith-ful, By
 all the stars a-bove; And now you call it mad-ness, I still call it love.
 My heart is beat-ing, it keeps re-peating For you con-stant-ly; You're all I need-ing, And so I'm plead-ing,
 "Please, come back to me!" You made a play-thing out of ro-mance! What do you know of
 love? That's why you call it mad-ness, But I call it love. I can't for- love.

OH: JOHNNY

Rose & Olman

65

All the girls are cra-zy 'bout a cer-tain lit-tle lad. Al- tho' he's ve-ry, ve-ry bad. He could be, oh, so good when he want-ed to. Bad or good he un-der stood 'bout love and oth-er things, For ev-'ry girl in town fol-lowed him a-round, Just to hold his hand and sing:

Oh, John-ny! Oh, John-ny! how you can love! Oh, John-ny! Oh, John-ny! Heav-ens a-bove

You make my sad heart jump with joy. And when you're near I just can't sit still a min-ute, I'm so.

Oh, John-ny! Oh, John-ny! Please tell me dear What makes me love you so? You're not hand-some, it's true

But when I look at you I just, Oh, John-ny! Oh, John-ny! Oh! Oh!

TIME WAITS FOR NO ONE

Friend & Tobias

TIME WAITS FOR NO ONE it pass-es you by. it rolls on for-ev-er

like the clouds in the sky. TIME WAITS FOR NO ONE goes on end-less-ly. it's just like a

riv-er flow-ing out to the sea. You'll find that love is like this each pre-cious mo-ment we miss

will nev-er, ev-er re-turn a-gain. So don't let us throw one sweet mo-ment a-way

TIME WAITS FOR NO ONE let's take love while we may. TIME WAITS FOR may.

TILL I WALTZ AGAIN WITH YOU

Prosen

TILL I WALTZ A-GAIN WITH YOU let no oth-er hold your charms. If my dreams should all come true, You'll be wait-ing for my arms. Till I kiss you once a-gain

keep my love locked in your heart. Dar-ling I'll re-turn and then we will nev-er have to part. Though it may break your heart and mine, the min-ute when it's time to

re-mem-ber, dear, each word di-vine that meant I love you so. TILL I WALTZ A-GAIN WITH YOU

just the way we are to- night, I will keep my prom-ise true,

for you are my guid-ing light. TILL I WALTZ A-GAIN WITH light.

MOONLIGHT BECOMES YOU

Burke & VanHuesen

66

Moon-light be- comes you, It goes with your hair, You cer- tain- ly know the right thing to wear Moon-light be- comes you. I'm thrilled at the sight, And I could get so ro- man- tic to- night You're all dressed up to dream-ing, Now don't tell me I'm wrong, And what a night to go dream-ing, Mind if I tag a- long? I' I say I love you, I want you to know It's not just be- cause there's moon-light al- though Moon-light be- comes you so.

OH! LOOK AT ME NOW

Devries & Bushkin

For I'm not the guy who cared a-bout love And I'm not the guy, who cared a-bout for-tunes and such, nev- er cared mr- But look at me now I nev- er knew the tech- nique of kiss- in'. I nev- er knew the thrill I could get from your touch - nev- er knew much OH! LOOK AT ME NOW In- ter- bet- ter than Cas- a- nov- a at his best. With a new heart, brand new start I'm so proud I'm bust- in' my vest So I am the guy who turned out a lov- er, So I'm the guy, who laughed at those blue dia- mond rings, one of those things, OH! LOOK AT ME NOW NOW.

ON THE SENTIMENTAL SIDE

Burke & Monaco

If you won- der why I'm near you E- ven tho' I've been de- nied, I'm in- clined to be a lit- tle ON THE SEN- TI- MEN- TAL SIDE. I sup- pose I should for- get you If I had an ounce of pride, But I guess I can't help be- ing ON THE SEN- TI- MEN- TAL SIDE. I should act gay, laugh it off and say "Fare- well", Say it just did- n't wear well, but I'm not that way. I'm in hopes you'll think it o- ver And per- haps be sat- is- fied, With a sim- ple sort of ON THE SEN- TI- MEN- TAL SIDE. If you won- der why I'm SIDE.

MY OLD FLAME

Johnson & Coslow

67

My old flame. — I can't ev - en think of his name — But it's
fun - ny now and then, how my thoughts go flash - ing back a - gain, To My old flame, —
My old flame, — My new lov - ers all seem so tame, — For I
hav - n't met a gent so mag - nif - i - cent or el - e - gant as My old flame. —
I've met so man - y who had fas - ci - na - tin' ways. A fas - ci - na - tin' gaze in their eyes:
Some who took me up to the skies. — But
their at - tempts at love. were on - ly im - i - ta - tions of My old flame. — I
can't ev - en think of his name — But I'll nev - er be the same. un - til
I dis - cov - er what be - came of My old flame. flame.

SOPHISTICATED LADY

Duke Ellington

They say — in - to your ear - ly life ro - mance
came, — and in this heart of yours burned a flame, — A flame that flick - ered one day and
died a - way Then, — with dis - il - lu - sion deep in your eyes, — you learned that
fools in love soon grow wise. — The year, have changed you, some - how: I see you now.
Smok - ing, drink - ing, nev - er think ing of to - mor - row,
non - chal - ant. Dia - monds shin - ing, danc - ing, din - ing with some man in a res - tan - rant.
Is that all you real - ly want? No, — Soph - is - ti - ca - ted la - dy, I know, you miss the
love you lost long a - go, — and when no - bod - y is nigh you cry. — They cry —

LET YOURSELF GO

(FOLLOW THE FLEET '36)

Irving Berlin

Gmi
 Come get to - geth - er, Let the dance floor feel your leath - er.
 D7 G Cmi Aug. D7
 Step as light - ly as a feath - er, LET YOUR-SELF GO.
 Come hit the tim - ber. Loos - en up and start to 'lim - ber,
 D7 G G7 C7
 Can't you hear that hot ma - rim - ba LET YOUR-SELF GO. LET YOUR-SELF GO.
 C7
 Re - lax and LET YOUR-SELF GO. Re - lax you've got your-self tied up
 Cmi Ebmi Gmi
 in a knot, The night is cold but the mu - sic's hot, So come
 D7
 cud - dle clos - er. Don't you dare to an - swer "No Sir." Butch - er, Bank - er.
 1. Cmi Aug. D7 2. G
 Clerk and gro - cer. LET YOUR-SELF GO.

PRETTY EYED BABY

Williams & Johnson

Em Am7 G Am7 Gdim G
 PRETTY EYED BA-BY. (PRE-TY EYED BA-BY) We can have a lot of fun. Yes, a lot of fun, cause
 A9 Am7 G Am7 G Em Am7 G Am7
 you are. You're the cut-est one. You're so sweet (Oh, so neat) Walk-in' on down the street.
 Gdim G A9 Am7 G
 (Down the street) PRET-TY EYED BA - BY. You're the cut-est one. I'm so
 C9 G C9 G C9 G
 glad you're wise. And love, love, love your eyes, Ba - by, can't you see. You were
 A7 D7 G Em Am7
 meant for me. PRET-TY EYED BA - BY. (PRE-TY EYED BA-BY) We can have a
 G Am7 Gdim G A9 Am7
 lot of fun. Yes, a lot of fun 'cause you are. You're the cut-est one.

WHEN YOUR LOVER HAS GONE

Swan

G Bm G7 G6 Gm Bb+5 Bb C7 C A7 Bbdim A7
 When you're a - lone Who cares for star-lit skies When you're a - lone
 Cm Bb+5 Cm7 Cm6 B7 Em C7 A7 F#m A7 G A9
 The ma - gic moon-light dies At break of dawn There is no sun-rise WHEN YOUR
 D+5 G Abm6 D7 F#7+5 G Bm G7 G6 Gm Bb+5 Bb C7 C
 LOVER HAS GONE What lone-ly hours The eve-ning shad-ows bring
 A7 Bbdim A7 Cm Bb+5 Cm7 Cm6 G B7 Em Cm6 G D7 Cdim
 What lone-ly hours With mem-ries lin-ger-ing Like fad-ed flow'rs Life can't mean
 Em7 E7 Am Eb7 D7+5 1. G Eb7 D9 D+5 2. G G7 A7 Eb7
 an-y-thing WHEN YOUR LOV-ER HAS GONE. GONE.

I NEVER HAD A CHANCE.

C Gdim. G7

I NEVER HAD A CHANCE. I thought you

C EmI AmI Gdim. G7

cared for me, but now I see I NEVER HAD A CHANCE. I

Dmi G7 Dmi G7 Dmi

NEV - ER HAD A CHANCE. Though you nev - er told me so Some
C C Gdim.

G7 C

how I know I NEVER HAD A CHANCE. I

G7 C EmI

knew we'd have to part For I could al - ways reach your

AmI Gdim. G7

lips But I could nev - er reach your heart. Mv Dmi

Dmi G7 Dmi G7

dream a - bout ro - mance End - ed in a friend - ly chat, but

G7 1. C 2. C

more than that I NEVER HAD A CHANCE. NEV-ER HAD A CHANCE.

LAND OF DREAMS

Gimbel & Heywood

LAND OF DREAMS

Once I dreamed I'd find a land with hills of
gold and silver sand. When I touched your
hand it came true. There's no
need to wan-der far, my land of dreams. is where you are. And I'll
live life through, there with you. Once I

UNTIL

Dee & Lippman

UN - TIL you find the one you want to want you. UN - TIL you find his eyes con-stant-ly

haunt you. UN-TIL no oth-er lips ev-er can thrill you. You'll nev-er

know the glo-ry of a heart in love. UN-TIL you're swept a-way with an e

mo-tion. As high as stars a-bove. As great as the o-cean. Don't

say you've been in love for it is-n't true. UN - TIL you love some-

one as I love you. UN- you.

I GOTTA RIGHT TO SING THE BLUES

(EARL CARROLL VANITIES '32)

Koehler & Arlen

I got-ta right to sing the blues — I got-ta right to feel low down — I got-ta
 right to hang a-round. — down a-round the riv er. — A cer-tain man in this old town
 Keeps drag-gin' my poor heart a-round. — All I see for me is mis-e-
 ry. I got-ta right to sing the blues, — I got-ta right to moan and sigh, —
 I got-ta right to sit and cry — down a-round the riv er. I know the
 deep blue sea — Will soon be call-ing me. — It must be
 love say what you choose, I got-ta right to sing the blues. — I got-ta

LONG AGO AND FAR AWAY

(COVER GIRL '44)

Kern & Gershwin

Long a-go and far a-way, I dreamed a dream one day And
 now that dream is here be-side me. Long the skies were o-ver-cast, But
 now the clouds have passed: You're here at last! Chills run
 up and down my spine. A-lad-din's lamp is mine. The dream I dreamed was not de-
 nied me. Just one look and then I knew That all I longed for,
 long a-ro was you. you.

SWEETHEARTS (SWEETHEARTS '13)

Victor Herbert

Sweet-hearts make love their ver-v own. Sweet-hearts can live on love a-lone.
 For them the eyes where love-light lies O-pen the gates to Par-a-disel All oth-er
 love is doomed to fade, It is like sun shine veiled in shade, Such joys of
 life as love im-parts Are all of them yours. sweet - - hearts!

I DIDN'T KNOW WHAT TIME IT WAS (TOO MANY GIRLS '39)

Richard Rodgers

71

I didn't know what time it was, Then I met you. Oh what a love-ly time it was. How sub-lime it was, too! I didn't know what day it was. You held my hand. Warm like the month of May it was And I'll say it was grand Grand to be a live. to be young, to be mad, to be yours a - lone! Grand to see your face, feel your touch, hear your voice say I'm all your own! I didn't know what year it was. Life was no prize. I want-ed love and here it was Shin-ing out of your eyes I'm wise and I know what time it is now!

TI-PI-TIN

Valse Moderato

One night the moon was so mel-low Ro-si-ta met
He said he was glad he'd met her, And soon he would
young Ma-mue-lo He held her like this, this love-ly miss-
come and get her, But she said No no! I can-not go
then stole a kiss, this fel-low Ti-pi ti-pi
un-til I know you bet-ter
tin, ti-pi-tin Ti-pi ti-pi-ton, ti-pi-ton, He kept on the
steal-ing and he had a feel-ing she was sat-is-fied clos-er that's how he com-plied.
'Go sir' so he held her

LET ME LOVE YOU TO-NITE

Parish & Louzet

Let Me Love You To-night, let me tell you how much I a-dore all your charms, Tho' you leave me to-mor-row, for
this night we'll bor-row a love song; Let Me Love You To-night, let me thrill to the touch of your
shel-ter-ing arms. Till the scent of the ros-es ca-ress-es and clos-es your eyes. Let me
kiss you to-night, while the stars in the sky give a heav-en-ly light, So when love is an em-ber my
heart will re-mem-ber your sighs; Live a life-time of love in a mo-ment hold-ing me tight, Then for-
get me, dar-ling, on-ly Let Me Love You To - night Let Me night.

I'VE GOT MY LOVE TO KEEP ME WARM

(ON THE AVENUE '37)

Bertin

The snow is snow - ing, the wind is blow - ing, but I can
 weath - er the storm. What do I care how much it may storm?
 I've GOT MY LOVE TO KEEP ME WARM. I can't re - mem - ber a
 worse De - cem - ber, just watch those i - ci - cles form. What do I
 care if i - ci - cles form? I'VE GOT MY LOVE TO KEEP ME WARM
 Off with my o - ver - coat Off with my glove. I need no o - ver - coat.
 I'm burn - ing with love. My heart's on fire the flame grows high - er, so I will
 weath - er the storm. What do I care how much it may storm?
 I've GOT MY LOVE TO KEEP ME WARM. The

LOVE IS A MANY SPLENDORED THING

Webster & Fain

LOVE IS A MAN - Y - SPLEN - DORED THING. It's the A - pril rose that on - ly grows in the
 early Spring; Love is na - ture's way of giv - ing a rea - son to be liv - ing. The gold - en crown that
 makes a man a king. Once on a high and wind - y hill, In the morn - ing mist two
 lovers kissed and the world stood still. Then your fin - gers touched my si - lent heart and taught it how to
 sing. Yes, true LOVE'S A MAN - Y - SPLENDORED THING. THING.

LET'S FALL IN LOVE

(LET'S FALL IN LOVE '33)

Koehler & Arlen

LET'S FALL IN LOVE. Why should - n't we fall in love? Our hearts are made of it. Let's take a chance - why be a - fraid
 of it? Let's close our eyes. And make our own Par - a - dise. Lit - tle we know of it. Still we can try.
 to make a go - of it. We might have been meant for each oth - er. To be
 or not to be. Let our hearts dis - cov - er. LET'S FALL IN LOVE. Why should - n't we fall in love? Now is the time.
 for it while we are young. LET'S FALL IN LOVE. young. LET'S FALL IN LOVE.

DADDY

Bob Troup

73

Hey! DAD-DY! I want a di'-mond ring, brace-lets, ev'-ry-thing DAD-DY!

You ought-a get the best for me Hey! DAD-DY! Gee! Won't I look swell in sa-bles, clothes with

Pa-ris la-bels DAD-DY! You ought-a get the best for me Here's 'n-a-maz-ing

re-vel-a-tion With a bit of stim-u-la-tion I'd be a great sen-sa-tion I'd be your in-soi-ra-tion

DAD-DY! I want a brand new car, cham-pagne ca-vi-ar DADDY! You ought-a get the best for

me. Hey! DAD-DY! DAD-DY! You ought-a get the best for me

DEED I DO

Hirsch & Rose

Do I want you Oh my, do I? Hon-ey,

'deed I do! Do I need you? Oh my,

do I Hon-ey 'deed I do! I'm glad that

I'm the one who found you, That's why I'm al-ways hang-in' 'round

you. Do I love you? Oh my, do I?

Hon-ey, 'deed I do? do?

EVERY DAY

Sammy Fain

Ev'ry day I'll fall in love all o-ver a-gain with you, I'll nev-er let our love grow

old, I'll al-ways keep it new. Ev - 'ry day I'll let you know that my Val-en-tine is

you, We'll live the sweet-est sto-ry told, like hon-ey-moon-ers do. And each thing I do I'll

do to prove to you that ro-mance nev-er will die. It may be a word or a sigh, A

gift that I'll bring, And as the years go by. Ev - 'ry day I'll fall in love all o-ver a-gain with

you, I'll nev-er let our love grow old. I'll al-ways keep it new.

AUTUMN IN NEW YORK

(THUMBS UP)

Vernon Duke

Au-tumn in New York. Why does it seem so in - vit - ing? Au-tumn in New York.
 It spells the thrill of first night ing, Glit-ter ing crowds and shim-mering clouds in can-vons of steel,
 They're mak-ing me feel I'm home. It's Au-tumn in New York.
 that brings the prom-ise of new love: Au-tumn in New York is of-ten min-gled with
 pain. Dream-ers with emp-ty hands may sigh for ex-o-tic
 lands; It's Au-tumn in New York. It's good to live it a - gain. gain.

COULD IT BE YOU

(SOMETHING FOR THE BOYS '43)

Cole Porter

Could it be you. The one I'm fat - ed for? Could it be you.
 The love I've wait - ed for? For lo, since you came a - long, And kin-dled the song in my
 heart, Why both-er pre - tend - ing? The song is un - end - ing.
 Are you the dream. I al - ways dream a - bout? Are we the team I'm on the
 beam a - bout? Could be, these rev-ries of mine, Are far too di - vine to come true.
 Or could it be re-al - ly you? you?

DEARLY BELOVED

(YOU WERE NEVER LOVELIER - MOVIE '42)

Mercer & Kern

Dear - ly be - lov - ed, how clear - ly I see. Some - where in
 Heav - en you were fash - ioned for me, An - gel eyes knew you,
 An - gel voic - es led me to you,
 Noth - ing could save me. Fate gave me a sign; I know that
 I'll be yours come show - er or shine. So I say mere - ly,
 Dear - ly be - lov - ed be mine. mine.

I WON'T DANCE

(ROBERTA '33)

Hammerstein & Kern

75

I won't dance! Don't ask me: I won't dance! Don't ask me I won't dance.
Ma - dame, with you. My heart won't let my feet do things they should do!
You know what? You're love - ly, (SHE) And so what?
I'm love - ly! (HE) But oh! What you do to me! I'm like an
o - cean wave that's bumped on the shore: I feel so ab - so - lute - ly
stumped on the floor! When you dance you're charm - ing and you're
gen - tle! Spec - ially when you do the "CON - TI - NEN - TAL"
(HE) But this feel - ing is - n't pure - ly men - tal; For heav - en rest us,
I'm not as - bes - tos And that's why I won't dance!
Why should I? I won't dance! How could I? I won't dance! Mer - ci beau
coup! I know that mu - sic leads the way to ro - mance: So if I
hold you in my arms I WON'T DANCE!

I'M IN LOVE AGAIN

(GREENWICH VILLAGE FOLLIES '34)

Cole Porter

I'm in love a - gain and the Spring is com - ing, I'm in love a - gain. Hear my
heart - strings strum - min', I'm in love a - gain, And the tune I'm hum - min', Is the
"Hud - dle up, Cud - dle up blues!" I'm in love a - gain, and I
can't rise a - hove it, I'm in love a - gain; And I love, love, love it; I'm in
love a - gain, And I'm darn glad of it, Good news! I'm in news!

Day af-ter day I'm wait-in' pa-tient-ly — And when the salt-y wind is blow-in' from the sea, —

I pre-tend that it's the breeze that's fill-in' the sail that's mov-in' the ship that's bring-in' my hon-ey back to me —

I al-ways keep my win-dow o-pen wide. I like to let the friend-ly breeze come right in - side —

And pre-tend that it's the breeze that's fill-in' the sail that's mov-in' the ship that's bring-in' my hon-ey back to me. — Mis-ter

wind keep blow-in' strong - er 'Cause I must have that gal of mine — Ev'-ry day seems so much long

er. Don't for - get it's day-light sav-ing time. I get so lone-some wait-in' days and weeks But

ev'-ry breath of air that lin-kers on my cheeks, Seems to whis-per it's the breeze that's

fill-in' the sail that's mov-in' the ship that's bring-in' my hon-ey back to me. —

COLD COLD HEART

-Hank Williams-

COLD, COLD HEART HAMIL WILLIAMS

F *C7*

I tried so hard, my Dear, to show that you're my ev'-ry dream Yet you're a-fraid each thing I do is

F *Ab*

just some e-vil scheme A mem'-ry from your lone some past keeps us so far a-part Why

F

can't I free your doubt-ful mind and melt your COLD, COLD HEART An-oth-er love be-fore my time made

C7 *F*

your heart sad and blue And so my heart is pay-ing now for things I did-n't do In

F7 *Ab* *C7*

an-ger, un-kind words are said that make the tear-drops start Why can't I free your

1 *F* *2* *F*

doubt-ful mind and 'melt your COLD, COLD HEART

KEEPING OUT OF MISCHIEF NOW

Razaf & Waller

Keep - in' out of mis - chief now, Real - ly am in love, and how!

Adim. G7 Gmi. A7 Dmi G7
I'm through play - in' with fire, It's you whom I de - sire, All the world can plain - ly

C G7 Gaug. C C7 F Fmi. C G7
see, You're the on - ly one for me; I have told them in ad - vance, -

F Fmi. C Adim. G7 Emi. 7 Gmi. A7
They can't break up our ro - mance. Liv - in' up to ev - 'ry vow.

D7 G7 1 C G7 Cdim. C
Keep - in' out of mis - chief now. now.

A LONG THE NAVAHO TRAIL

Ev'-ry dav a-long a-lout ev'-nin'. When the sun- lights be-gin-nin' to
fail, I ride through the slum-ber-in' sha-dows. A - LONG THE NA-VA-JO
TRAIL. When it's night and crick-ets are call-in'. And coy- o- tes are mak-in' a
wail, I dream by a smoul-der-ing fire. A - LONG THE NA-VA-JO TRAIL.
love to lie and lis-ten to the mu-sic. When the wind is strum-min' a sage-brush gui- tar, When
o-ver yon-der hill the moon is limb-in'. It al-ways finds me wish-in' on a star. Well, what do you know? It's morn-in' al
read-y. There's the dawn-in' so sil-ver and pale, It's time to climb in- to my
sad-dle. And ride the NA-VA-JO TRAIL. Ev'-ry- TRAIL. Mm mm mm
mm mm mm the NA-VA-JO TRAIL.

EBB TIDE

Sigman & Maxwell

First the tide rush-es in, plants a kiss on the
shore. Then rolls out to sea and the sea is ver-y
still once more. So I rush to your side like the on coming tide with one burn-ing
thought, Will your arms o-pen wide? At last we're face to
face. And as we kiss through an em-brace I can tell. I can
feel, you are love, you are real. Real-ly mine in the
rain, in the dark. in the sun. Like the tide at its ebb I'm at
peace in the web of your arms. First the arms.

BLOW, GABRIEL, BLOW

(ANYTHING GOES '34)

Cole Porter

Blow - Ga - bri-el, blow, Go on and blow - Ga - bri-el, blow!
 I've been a sin-ner, I've been a scamp, But now I'm will-in' to trim my lamp. So blow - Ga
 bri-el, blow! I was low, Ga - bri-el, low, might - v low, Ga -
 bri-el, low. But now since I have seen the light, I'm good by day and
 good by night. So blow - Ga - bri-el, blow. Once I was head - ed for
 hell, Once I was head - ed for hell; But when I got to
 Sa-tan's door, I heard you blowin' on your horn once more, So I said, "Sa - tan, fare - well"
 And now I'm all - read - y to fly, Yes to fly high - er and
 high - er! Cause I've gone through brim - stone and I've been thru the fire, And I've purged my soul And
 my heart too, So climb up the moun - tain top And start to blow, Ga - bri-el, low;
 Go on and blow - Ga - bri-el, blow! - I want to join your hap - py band And
 play all day in the Prom - ised Land, So blow - Ga - bri-el, blow! Oh, —

COMME CI - COMME CA

Kramer & Coquatrix

I al-ways sav. COMME CI - COMME CA. And go my way. COMME CI - COMME
 CA. Since you are gone, noth-ing ex - cites me; Since you are gone, no one de -
 lights me. And I go on, COMME CI - COMME CA. Mid-nite 'til dawn. COMME CI - COMME
 CA. But should we meet, that would ex - cite me, And should you
 smile, that would de - light me. I'd live a - gain to love a -
 gain; But un - til then. COMME CI COMME CA. I al-ways CA. —

MIDNIGHT SUN

Mercer & Burke
Cm7 F9

79

Your lips were like a red and ru - by chal - ice, warm - er than the sum - mer night.
Cm7 F9 Bb Bbm7 Eb9

The clouds were like an a - la - bas - ter pal - ace ris - ing to a snow - y height.
Ab

Each star its own au - ro - ra bo - re - a - lis, sud - den - ly you
Abm7 D9 Cm7 Am7 Fm7 G7 F9 I
held me tight. I could see the MID-NIGHT SUN.

can't ex - plain the sil - ver rain that found me, or was that a moon - lit veil? The
Bbm7 Eb9

mu - sic of the u - ni - verse a - round me, or was that a night - in - gale? And
Abm7 D9

then your arms mi - rac - u - lous - ly found me, sud - den - ly the sky turned pale.
Cmaj7 C6 F#m7 B7 b9 Emaj7 E6

I could see the MID-NIGHT SUN. Was there such a night, it's a
Em7 A7 Fmaj7 D6 Dmaj7 D6 Dmaj7 Dmaj6

thrill I still don't quite be - lieve, But af - ter you were gone, there was
Dm7 G9 G+ Em7 Eb9 Dm7 Db7 #9 C

still some star - dust on my sleeve. The flame of it may dwindle to an
Cm7 F9 Cm7 F9 Bb

em - ber and the stars for get to shine, And we may see the mead - ow in - De
Bbm7 Eb9 Ab

cem - ber, ic - y white and crys - tal - line. But, oh, my dar - ling al - ways I'll re
Abm7 Db9

mem - ber, when your lips were close to mine.
1C Dm7 G7-9 2C Db9 C9

And { I } saw the MID-NIGHT SUN. Your MID-NIGHT SUN.

SECRET LOVE

Once I had a SE-CRET LOVE That lived with - in the heart of me, All too
Fm7 Bb7 Eb Fm7 Bb7 Eb Fm7 Bb7 Eb Fm7 Bb7 Eb Fm7 Bb7 Eb Fm7 Bb7 Eb Fm7 Bb7 Eb

soon my SE-CRET LOVE Be - came im - pa - tient to 'be free, So I told a friend - ly star,
Fm7 Bb7 Eb Fm7 Bb7 Eb Fm7 Bb7 Eb Fm7 Bb7 Eb Fm7 Bb7 Eb Fm7 Bb7 Eb Fm7 Bb7 Eb Fm7 Bb7 Eb

The way that dream - ers oft - en do, Just how won - der - ful you are, And why I'm so in love with
Fm7 Bb7 Eb Fm7 Bb7 Eb Fm7 Bb7 Eb Fm7 Bb7 Eb Fm7 Bb7 Eb Fm7 Bb7 Eb Fm7 Bb7 Eb Fm7 Bb7 Eb

you. Now I about it from the high - est hills, E - ven told the gold - en daf - fo - dils; At last my
Fm7 Bb7 Eb Fm7 Bb7 Eb Fm7 Bb7 Eb Fm7 Bb7 Eb Fm7 Bb7 Eb Fm7 Bb7 Eb Fm7 Bb7 Eb Fm7 Bb7 Eb

heart's an o - pen door, And my se - cret love's no se - cret an - y more. more.

There is a Rib-joint where the folks all meet. Meet ev'ry morn-in' for to drink and eat.

It's not so high class But it can't be beat BETWEEN EIGHT - EENTH AND NINE-TEENTH ON CHEST-NUT STREET

You'll hear pi - an - o played by Sta - cy Trent. He is a fam - ous Boogie Woo - gie Gent. You ought to stop there if you're

pleas - ure - bent BETWEEN EIGHT - EENTH AND NINE-TEENTH ON CHEST - NUT STREET Come a - long some night.

If you're feel - in' right, wear a cloud for a hat You'll have a re - ser - va - tion for some day-break

syn - co - pa - tion. That's where the Hoi - ty - toi - Meet the Hoi - pol - loi -

The man that owns it is Syl - ves - ter Brown. His girlfriend Bes - sie wears a Rhine - stone gown,

It's on the south side on the edge of town BETWEEN EIGHTEENTH AND NINETEENTH ON CHESTNUT STREET. CHESTNUT STREET.

I CAN'T LOVE YOU ANYMORE

Magidson & Wrubel

I CAN'T LOVE YOU AN - Y MORE Au - v more than I do. FOR

if I loved you an - y more. I would have to be two. I

love you with my heart. I love you with my mind. I love you. love you. love you all there

is. I find. So I CAN'T LOVE YOU AN - Y MORE. An - v more than I do!

THEN YOU'VE NEVER BEEN BLUE

Young & Fiorito

If you've nev - er had to count a mil - lion sheep, Then you've nev - er been blue.

nev - er been blue. If you nev - er had to cry your self to sleep, Then you've nev - er been blue.

nev - er been blue. I know I could go on laugh - ing at trou - ble, plain

trou - ble. But when it con - cerns the heart, the pain seems dou - ble.

Nev - er wor - ry 'bout a lit - tle hurt ortwo There's noth - ing at all - both - er - ing you, If you

nev - er had a pal who stole your gal, Then you've nev - er, no, you've nev - er been blue. If you've blue.

NOT AS A STRANGER

-Van Huesen-

81

I think of you, my love, — NOT AS A STRAN-GER Al - tho' it's true, my love. —

We've on - ly met: — Yet I know your smile and I know your sigh, Know them

well from dreams I can't for - get. — We've kissed like this be - fore. — You're not a stran - ger,

A thou - sand times or more. 'Neath stars a - bove: — Now the

path is clear. For at last you're here, NOT AS A STRAN-GER, dear,

But my own true love. I think of But my own true love.

SATURDAY NIGHT (IS THE LONELIEST NIGHT IN THE WEEK)

Cahn & Styne

SAT-UR-DAY NIGHT is the lone - li - est night in the week. — 'Cause that's the night that my sweet - ie and I

used to dance cheek to cheek. — I don't mind Sun-day night at all — 'cause that's the night friends come to call

And Mon-day to Fri - day go fast — and an - oth - er week is past. — But

SAT-UR-DAY NIGHT is the lone - li - est night in the week, — I sing the song that I sang — for the mem -

- ries I u - sual - ly seek. — Un - til I hear you at the door — Un - til you're in my arms once more —

SAT-UR-DAY NIGHT is the lone - li - est night in the week.

SHOO-SHOO BABY

-Phil Moore-

SHOO-SHOO SHOO BA-BY. SHOO-SHOO SHOO BA-BY. Bye, bye, — bye ba-by. Your pa

- pa's off to the sev-en seas; Do-n't cry ba-by. Do-n't — sigh ba-by. Bye, bye.

— bye ba-by. When I — come back we'll live a life of ease. — Seems kind of tough — now. —

To say good-bye this way. — But pa-pa's got - ta be rough — now. — So that he can be sweet to you a -

noth - er day. — Bye, bye, — bye ba-by. Do-n't cry ba-by. SHOO-SHOO

SHOO BA-BY Your pa - pa's off to the sev-en seas. SHOO-SHOO sev-en seas.

I wan-na hear it a - gain, - I wan-na hear it a - gain, -

THE OLD PI - A - NO ROLL BLUES. - We're sit - tin' at an up - right, My sweet - ie and me, -

Put - in' on the ped - als, mak - in' sweet har - mo - ny. When we hear rink - i - ty tink, And we hear plink - i - ty plink.

We cud - dle clos - er, it seems, - And while we kiss, kiss, kiss a - way all our cares, - The

play er pia - no's play in' razz - a - ma - tazz. - I wan - na hear it a - gain, - I wan - na

hear it a - gain, - THE OLD PI - A - NO ROLL BLUES. - I wan - na

NO OTHER LOVE

Rodgers & Hammerstein

No oth - er love have I - On - ly my love for you - On - ly the dream we knew

- No oth - er love. - Watch - ing the night go by - Wish - ing that you could be -

Watch - ing the night with me - In - to the night I cry, hur - ry home, come

home to me Set me free, free from doubt and free -

from long - ing. In - to your arms I'll fly - Locked in your arms I'll stay - Wait - ing to hear you say

No oth - er love have I, No oth - er love. -

ONEZY-TWOZY

ONE - zy, TWO - zy, I'll kiss you - zy Two - zy, three - zy, you kiss me - zy; Three - zy, four - zy

kiss some more - zy; Let's start - ing high - er. Four - zy, five - zy, let's get 'live - zy Five - zy, six - zy,

hug me quick - zy; Six - zy, sev'n - zy, this is heavn - zy; My heart's on a fly - er.

Keep the num - bers go - ing 'till the song is done; Love will keep on

grow ing, And well have lots of fun. Sev'n - zy, eight - zy, You're my date zy; Eight - zy, nine - zy,

aint this fine - zy? Nine - zy, ten - zy, start a - gain - zy - ONE - zy, TWO - zy, I love you - zy. A

COW-COW BOOGIE

COW-COW BOOGIE

Out on the plains Down near San - ta Fe, — I met a cow-boy — Rid-in' the range one ay. — And as he

jogged a - long — I heard him singing A most pe-cu-liar cow - boy — song It was a dit - ty He learned in the

cit - v — “Cum - a - ti - yi - yi ay, Cum - a - ti - yip - it - tle - yi - ay,” Git a - long. — Git

hip lit - tle dog - ies Git a - long. — Bet - ter be on your way, — Git a - long. — Git

hip lit - tle dog - ies And he trucked — 'em on down the ol' fair - way Sing - in' his COW-COWBOOG-IE in the

strangest way — “Cum - a - ti - yi - yi ay, Cum - a - ti - yip - it - tle - yi - ay” Sing - in' his cow - boy songs — He's

just too — much. He's got a knocked out west - ern ac - cent — With a Har - lem touch — He was raised on

“lo - co weed” He's what you call a “swing half - breed” Sing - in' his COW - COW BOOG-IE in the

strangest way — “Cum - a - ti - yi - yi ay, Cum - a - ti - yip - it - tle - yi - ay”

CASTLE OF DREAMS

McCarthy & Tierney

There's a cas-tle in our dreams Where we place our hopes. and
all our fan-cies Where the light of ro-mance beams. And sweet-hearts
come a-woo-ing. Un-der your win-dow coo-ing Leave he-hind our world ly
schemes Climb the stair-way to the Cas-tle Of Dreams. Dreams.

LA VIE EN ROSE

("you're too dangerous, cherie")

Loviguy & David

LA VIE EN ROSE

Hold me close and hold me fast, The mag-ic spell you cast, This is LA VIE EN ROSE.

When you kiss me heav-en sighs, And tho' I close my eyes I see LA VIE EN ROSE.

When you press me to your heart I'm in a world a-part, A world where roses bloom:

And when you speak Angels tell from a-bove; Ev-ry day words seem to turn in-to love songs

Give your heart and soul to 'me' And life will al-ways be LA VIE EN ROSE. ROSE.

SWEET DREAMS, SWEETHEART

Ager & Greer

SWEET DREAMS, SWEETHEART, This night was heav-en-ly. We've danced un-til the dawn. SWEET DREAMS, SWEETHEART. It would be heav-en-ly If we could lin-ger on. The moon's in flight: The world is slum-ber-ing: So, night v.-night And may the an-gels bring SWEET DREAMS, SWEETHEART. And when to-mor-row comes, May all your dreams come true. SWEET true.

SUGAR

Mitchell & Alexander

Sug-ar, I call my ba-by my Sug-ar, I nev-er may-be my Sug-ar, That's why my ba-by is so con-fec-tion-ar-y Fun-nv, She nev-er pleads-for my mon-ey, But when she feeds-me on hon-ev, She gets her needs-ev-ry time I'd make a mil-lion trips-to her lips- If I were a bee 'Cause they are sweet-er than an-y can-dy to me Sh-s gran-u-lat-ed Sug-ar, I nev-er cheat-on my Sug-ar, 'Cause I'm too sweet-on my Sug-ar, That Sug-ar ba-by o mine.

LAZY

LAZY I want to be LAZY I long to be out in the sun With no work to be done Un-der that aw-ning They call the sky stretch-ing and yawn-ing And let the world go drift-ing by I wan-na peep through the deep tan-gled wild wood count-ing sheep Till I sleep Like a child would With a great big val-ise full of books to read where it's peace-ful While I'm kill-ing time be-ing LAZ Y. Y.

HONEY-BABE

Steiner & Webster

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1. I'm just like a prai-rie flow'r, Hon-ey, Hon-ey, I'm just like a prai-rie flow'r, Babe. Babe.. I'm just like a prai-rie flow'r. Grow-in' wild - er by the hour Hon-eyoh Ba by mine Go to your left, t'ya right, t'ya left Go to your left, t'ya right, t'ya left I'm en-gaged to mar-ry Sue Hon-ey, Hon-ey, I'm en-gaged to mar-ry Sue Babe, Babe I'm a - fraid to get un-dressed 'cause Ma-ry's tat-toed on my chest, Hon-ey, Oh Ba by mine Look a - round! Look a - round! Come and join the hap - py hunt-ing ground; Sev - en wo - men to each guy, What a love-ly way to die! Hon - ev. Oh Ba by mine Go to your left, t'ya right, t'ya left Go to your right, t'ya left

LITTLE GIRL

Hyde & Henry

First time that I saw you as you went pass - ing by. I knew my search-ing days were through. Then I made my mind up that you would soon know why, That's when I start - ed tell - ing you: -- LIT - TLE GIRL, you're the one girl for me, -- LIT - TLE GIRL, -- you're as sweet as can be. -- Just a glance at you meant love from the start. -- And oh what a thrill -- came in - to my heart -- LIT - TLE GIRL, -- with your cute lit - tle ways, -- I am yours -- for the rest of my days -- And this great big world will be di - vine. -- LIT - TLE GIRL, when you're mine, all mine

ESPECIALLY FOR YOU

Tucker & Grogan

ES-PECIALLY FOR YOU That's all I live for ES-PECIALLY FOR YOU That's all I'm here for Can't you see what love has done to me Just on account of ES-PECIALLY FOR YOU, ES-PECIALLY FOR YOU The birds are singin', ES-PECIALLY FOR YOU The bells are ringin' Ev-ry-thing has as-somed in-to spring Just on account of ES-PECIALLY FOR YOU Some day we'll be to-gether yet you and I all a - lone Some day we'll share to-gether In a lit-tle world all our own ES-PECIALLY FOR YOU That's what a moon's for ES-PECIALLY FOR YOU That's what a June's for On that special day I'll look at you and say, Yes my sweet, I do, ES-PECIALLY FOR YOU, ES-PECIALLY FOR YOU.

HIGH AND THE MIGHTY

Washington & Tiomkin

Musical notation for the song 'High and the Mighty' by Washington & Tiomkin. The melody is written on a single staff with a treble clef. Chords are indicated above the notes. The lyrics are: 'I was high and might-y, How I laughed at love And the stars a-bove, Then you came like a gen-tle flame And helped me to find my wav! I was high and might-v And I told my heart Where to stop and start Now I find that I was blind, I'm learn-ing it day by day! Love can change things,-- Re ar-range things,-- Oh. what strange things-- love can dol I'm not high and might-v But I have what's worth All the gold on earth I have you and I give my heart For - ev - er and ev - er to you you, you!'

I NEED YOU NOW

Crane & Jacobs

Musical notation for the song 'I Need You Now' by Crane & Jacobs. The melody is written on a single staff with a treble clef. Chords are indicated above the notes. The lyrics are: 'If I ev - er need - ed you. I NEED YOU NOW; I can't re mem - ber when I've ev - er been so blue. If I ev - er need - ed love. I need it now. I feel so all a lone I dont know what to do. No day or night goes by when I don't have my cry, I feel like I could die from want - ing you. I can't ease my ach - ing heart, but you'd know how; If I ev er need - ed you I NEED YOU NOW.'

WHEN I LOST YOU

Irving Berlin

Musical notation for the song 'When I Lost You' by Irving Berlin. The melody is written on a single staff with a treble clef. Chords are indicated above the notes. The lyrics are: 'I lost the sun-shine and ros es, I lost the heav - ens of blue I lost the beau - ti - ful rain bow, I lost the morn ing dew. I lost the an - gel who gave me Summer the whole win - ter through I lost the glad - ness that turned in - to sad-ness WHEN I LOST YOU.'

THAT SILVER HAired DADDY OF MINE

Long & Autry

Musical notation for the song 'That Silver Haired Daddy of Mine' by Long & Autry. The melody is written on a single staff with a treble clef. Chords are indicated above the notes. The lyrics are: 'If I could re-call all the heart-aches Dear old dad - dy I've earned you to hear If I could e - raise Those lines from your face, And bring back the gold to your hair If God would but grant me the pow-er Just to turn back the pag - es of time I'd give all I own, If I could but a - tone, To that sil-ver haired dad-dy of mine. If mine.'

AUTUMN LEAVES

Mercer & Kosma

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The fall-ing leaves drift by the win-dow. The AU-TUMN LEAVES of red and gold. I see your lips the sum-mer kiss-es. The sun-burned hands I used to hold. Since you went a-way the days grow long. And soon I'll hear old win-ter's song. But I miss you most of all my dar-ling. When AU-TUMN LEAVES start to fall. The fall-ing fall.

DON'T WORRY ABOUT ME

Koehler & Bloom

DON'T WORRY 'BOUT ME. I'll get a-long; For-get a-bout me, be hap-py, my love. Let's say that our lit-tle show is ov-er and so. The sto-ry ends; Why not call it a day the sen-si-ble way, And still be friends. 'Look out for your-self' should be the rule; Give your heart and your love to whom-ev-er you love. Don't be a fool. Dar-ling, why should you cling to some fad-ing thing that used to be? If you can for-get, DONTWORRYBOUTME.

HEY, MR. BANJO

Morgan & Malkin

HEY MIS-TER BAN-JO. play a tune for me. Play. Mis-ter Ban-jo. A hap-py mel-o-dy. We'll all clap our hands, and we'll stamp our feet. You keep strum-min' while we keep the 'beat. Play, Mis-ter Ban-jo, a pret-tv mel-o-dv.

HOME SWEET HOME POLKA

Mason & Berman

Play that HOME, SWEET HOME POL-KA. Play it once a-gain for me. It's my HOME, SWEET HOME POL-KA. Let me hear that mel-o-dy. Though I've strayed from my home town, No mat-ter where I roam. Play that HOME, SWEET HOME POL-KA. And I'll dance my way back home!

HOW DEEP IS THE OCEAN

(FACE THE MUSIC '32)

-Irving Berlin-

How much do I love you? I'll tell you no lie. **HOW DEEP IS THE O-CEAN, HOW HIGH IS THE SKY?** How man - y times a day, - Do I think of you? How man - y ros es, Are sprink - led with dew? How far would I trav - el, To be where you are? How far is the jour - ney, From here to a star? And if I ev - er lost you, How much would I cry? **HOW DEEP IS THE O-CEAN, HOW HIGH IS THE SKY? SKY?**

HOUSE OF BLUE LIGHTS

Raye & Slack

There's fry - ers - and broil - ers - and De - troit bar - be-cue ribs - But the treat of the treats - is when they serve you all those fine - eight beats - You'll want to spend the rest of your brights Down at the house The House Of Blue Lights...

I GET THE BLUES WHEN IT RAINS

Klauber & Stoddard

I get the blues when it rains, - the blues I can't lose when it rains - Each lit-tle drop that falls on my win-dow pane Al-ways reminds me of the tears I've shed in vain. I sit and wait for the sun - to shine down on me once a - gain. - It rained when I found you, it rained when I lost you, That's why I'm so blue when it rains.

I'LL KEEP ON LOVING YOU

-Tillman

If the world keeps on turn - ing, as I'm sure it's bound to do Then I'LL KEEP ON LOV - ING YOU - If the dawn comes to - morrow and we know that it is true Then I'LL KEEP ON LOV - ING YOU - but what if things change. The sky would fall, the dawn would - nt come, the world would stall, I would - nt care, long as you're near. - It would - nt mat - ter to me at all, If the stars stay in heav - en and the moon stays in the blue, then I'LL KEEP ON LOV - ING YOU!

BIBLE TELLS ME SO, THE

-Dale Evans

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Have faith, hope and char - i - ty, That's the way to live suc - cess - ful - ly.

How do I know? The Bi - ble tells me so. Do good to your en - e - mies.

And the Bless - ed Lord you'll sure - ly please. How do I know? The Bi - ble tells me so. Don't

wor - ry 'bout to - mor - row, just be real good to - day. The Lord is right be side you, He'll

guide you all the way. Have faith, hope and char - i - ty, That's the way to live suc - cess - fu - ly.

How do I know? The Bi - ble tells me so. Have so.

FRESH AS A DAISY

Cole Porter

I'm fresh as a dais - y, Hard as a rock Fit as a fid - dle Proud as a cock,

Bright as a but - ton, Sly as a fox, Shy as a vi - o - let,

Strong as an ox, Light as a feath - er, Blind as a bat, Mad as a hat - ter And

nerv - ous as a cat, Sharp as a raz - or, Smooth as a glove.

That means, Mis - ter, I'm in love. I'm

HOW HIGH THE MOON

Hamilton

Some - where there's mu - sic. How faint the tune! Some - where there's

heav - en. How high the moon! There is no

moon a - bove When love is far a - way, too. Till it comes true

— That you love me as I love you. Some - where there's mu - sic. It's where you

are, Some - where there's heav - en, How near, how far!

The dark - est night would shine If you would come to me soon.

— Un - til you will, How still my heart, How high the moon!

I COULD WRITE A BOOK

(PAL JOEY '29)

Rodgers & Hart

If they asked me I could write a book, - A - bout the way you walk and whis - per and look. - I could write a pre - face - on how we met. So the world would nev - er - for - get. - And the sim - ple se - cret of the plot - is just to tell them that I love you - a lot. - Then the world dis cov - ers - as my book ends, How to make two lov - ers - of friends. -

IF, I KNEW THEN

Jurgens & Howard

if I knew then - what I know now! - If I knew then - You'd be here now! - I'd trade the world - and it's gold to have and to hold - The one thing in life I lost - If I knew then - what I know now. - We would nev - er have drifted a - part - If I had on - ly tak - en your dreams and made them part of mine If I knew then - what I know now. -

I LIKE MOUNTAIN MUSIC

Cavanaugh & Weldor

I like moun - tain mu - sic. - Good old moun - tain mu - sic Played by a real hill bill - v band. - Give me ru - ral rhy - thm. Let me sway right with 'em: I think their mel - o - dies are grand. - I've heard Ha - wai - ians play From the land of the wick - y wack - v: But I must say, That they can't beat the "Tur - key in the straw" by crack - v! I like moun - tain mu - sic. Good old moun - tain mu - sic Played by a real hill - bill - v band. -

I GOT A GUY

-Sunshine-

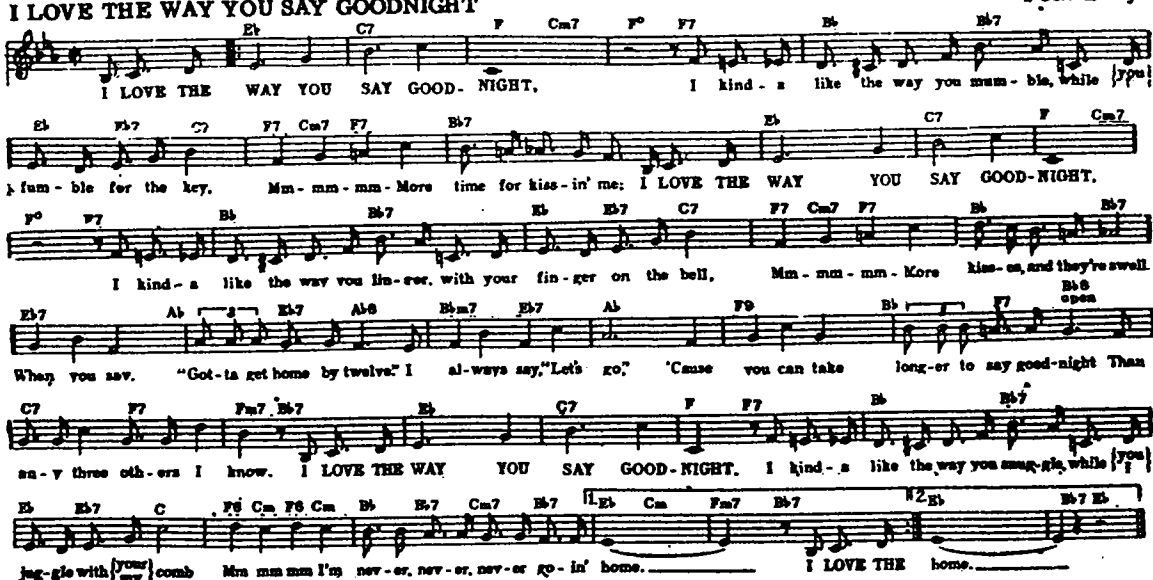
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I GOT A GUY, He don't dress me in sa-ble. He looks no-thing like Ga-ble.
But he's mine, And I think he's too di-vine. I GOT A GUY, When he starts in to pet me.
He's the sance on spa-ghe-ti. He's the kind that you can't keep off your mind.
I GOT A GUY. And he's tough, He's just a gem in the rough, But when I pol-ish him
up, I swear he'll be a Tif-fan-y sol-i-taire; I'm rid-ing high, And I'm hap-py and care-free.
There is noth-ing can scare me 'Cause I GOT A GUY. I GOT A GUY.

I LOVE THE WAY YOU SAY GOODNIGHT

Pola & Wyle



I LOVE THE WAY YOU SAY GOOD-NIGHT. I kind-a like the way you mum-ble, while you
jam-ble for the key. Mm-mm-mm-More time for kiss-in' me; I LOVE THE WAY YOU SAY GOOD-NIGHT.
I kind-a like the way you lin-er, with your fin-ger on the bell. Mm-mm-mm-More kiss-on, and they're swell
When you say, "Got-to get home by twelve." I al-ways say, "Let's go." 'Cause you can take long-er to say good-night Than
an-y three oth-ers I know. I LOVE THE WAY YOU SAY GOOD-NIGHT. I kind-a like the way you jam-ble, while you
jam-ble with your comb. Mm-mm-mm-I'm nev-er, nev-er, nev-er go-in' home. I LOVE THE home.

I'M MAKING BELIEVE

Gordon & Monaco



I'M MAK-ING BE-LIEVE, that you're in my arms. Tho' I know you're so far a-way.
MAK-ING BE-LIEVE. I'm talk-ing to you. Wish you could hear what I say.
And here in the gloom of my lone-ly room, We're danc-ing like we used to do.
MAK-ING BE-LIEVE is just an-oth-er way of dream-ing. So 'till my dreams come
true, I'll wait for good-night. Turn out the light and kiss my pillow.
MAK-ING BE-LIEVE is you. I'M you.

I SEE YOUR FACE BEFORE ME' (BETWEEN THE DEVIL '38)

Dietz & Schwartz

I see your face be - fore me Crowd-ing my ev' - ry dream.
 There is your face be - fore me. You are my on - ly theme. It does - nt mat - ter where you are
 I can see how fair you are I close my eyes and there you are.
 ways If you could share the mag - ic If you could see me too
 There would be noth - ing trag - ic In all my dreams of you.
 Would that my love could haunt you so; Know - ing I want you so,
 I can't e - rase your beau - ti - ful face be - fore me.

ROCK AROUND THE CLOCK

Freedman & DeKnight

PUT YOUR GLAD RAGS ON AND JOIN ME, NOW, WE'LL HAVE SOME FUN WHEN THE
 CLOCK STRIKES ONE. WE'RE GON-NA ROCK A --ROUND THE CLOCK TO -- NIGHT. WE'RE GON-NA ROCK, ROCK, ROCK, 'TIL
 BROAD DAY--LIGHT. WE'RE GON-NA ROCK, GON-NA ROCK A --ROUND THE CLOCK TO--NIGHT.

I WONDER, I WONDER, I WONDER

-Daryl Hutchins-

All by my-self a - lone at home a feel - ing blue. Thoughts keep ram - ping through my mind, they're all of you - I
 won - der if you're dancing with some - bod - y new. I Won - der. I Won - der can't help it if I Won - der No
 mat - ter which side of the pil - low that I'm sleep - ing on - My dreams of you con - tin - ue through on -
 til the dawn - And af - ter that I find the day dream crew comes on - I Won - der. I Won - der Can't
 help it if I Won - der You care - for some - one else. I see well, then
 it's quite al - right with me. I'm gon - na get me dressed up in my Sun - day suit - And
 find my-self some - bod - y who is twice as cute - And when you re - al - ize that you and
 I are through. I Won - der. I Won - der. I Won - der what you'll do. All Won - der what you'll do.

KISS ME AND KILL ME WITH LOVE

Hoyt & Hammerstein

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You slay me — You drive me in - sane. You slay me — But I feel no pain. You thrill me — So kiss me and kill me with love. You reach me — Your smile is a dart. You reach me — You warm up my heart. You thrill me — So kiss me and kill me with love. All of your love. Though you've got more of that cer - tain some - thing, More than should be al - lowed, I a - dore that cer - tain some - thing. It has me doing nip-ups on the edge of a cloud. You've got me — With - out an - y strings. You've got me — A - boye oth - er things. You've got me — So kiss me and kill me with love. Your kind of love. Just hold me, thrill me, kiss me and kill me with love.

LOVE, YOU DIDN'T DO RIGHT BY ME

Irving Berlin

LOVE, YOU DIDN'T DO RIGHT BY ME, — You planned a ro - mance that just had - n't a chance and I'm through. LOVE, YOU DIDN'T DO RIGHT BY ME, — I'm back on the shelf and I'm blam - ing my - self, but it's you. — one love af - fair did - n't get an - y - where from the start. To send me a Joe who had win - ter and snow in his heart — was - n't smart. LOVE, YOU DIDN'T DO RIGHT BY ME, — as they say in the song, — "You done me wrong!" wrong!"

OHIO

Comden & Green

Why, o why, o why o, — Why did I ev - er leave O - hi - o? — Why did I wan - der to find what lies yon - der, when life was so cos - y at home? — Won - d'ring while I wan - der — why did I fly? Why did I roam? — Oh why, oh why - o did I leave O - hi - o? — May - be I'd bet - ter go O H I - O. — May - be I'd bet - ter go home.

LITTLE BIT IN LOVE

Comden & Green

I'm a lit - tle bit in love; Nev - er felt this way be - fore
just a lit - tle bit in love. or per -
haps a lit - tle bit more. When he looks at me
ev - ry - thing's haz - y and all out of fo - cus. When he touch - es me
I'm in the spell of a strange ho - cus po - cus. It's so I don't know,
I'm so I don't know, I don't know, but I know if it's love, then it's love - ly!
It's so nice to be a - live When you meet some one who be
with you Will he be my all or did I just fall a
lit - tle bit a lit - tle bit in love?

ST. LOUIS BLUES

-Handy

Got de St. Lou - is Blues ies as blue as Ah - can be Dat
man got a heart lak a rock cast in the sea Or - else he would have gone
so far - from me. Dog - gone - it! me.

OPUS NO ONE

Oliver & Garriss

I'm wrack - in' my brain. to think of a name, To give to this tune. so Per - ryan croon, And
may - be O' Bing will give it a fling, And that - 'I'll start ev - ry - one hum - min' the thing The
mel - o - dy's dumb re - peat an' re - peat. But if you can swing. it's got a good beat. And that's the main thing, to
make with the feet. 'Cause ev - 'ry - one is swing - in' to - day, So, I'll call it O - PUS ONE! It's
not for Sammy Kaye... Hey! hey! hey! it's O - PUS ONE! It's got to swing, not sway...
May - be, if Mis - ter Lee Brown could make it re - nown And Ray An - tho - ny could
swing it for me, There's nev - er a doubt you'll knock your - self out, When - ev - er you can hear O - PUS ONE

PRETTY GIRL IS LIKE A MELODY

(ZIEGFELD FOLLIES '19)

-Irving Berlin-

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A pret-ty girl is like a mel-o-dy That haunts you
night and day- Just like the strain of a haunt-ing re- frain, She'll
start up-on a mar-a-thon And run a-round your brain, You can't es- cape
she's in your mem-o-ry, By morn - ing,
night and noon She will leave you and then
come back a - gain, A pret-ty girl is just like a pret-ty tune.

PAINTING THE CLOUDS WITH SUNSHINE

Dubin & Burke

When I pre - tend I'm gay I nev-er feel that way, I'm on-ly paint-ing the
clouds with sun-shine. When I hold back a tear To make a smile ap-pear.
I'm on-ly paint-ing the clouds with sun-shine. Paint-ing the blues beau-ti-ful
hues, Colored with gold and old rose. Play-ing the clown, Trying to drown All of my woes.
Tho' things may not look bright They'll all turn out al- right If I keep paint-ing the
clouds with sun- shine. When I pre- sun- shine.

SAY IT ISN'T SO

(FACE THE MUSIC '32)

-Irving Berlin

SAY IT IS-NT SO SAY IT IS N'T SO Ev-ry one is say-ing
you don't love me SAY IT IS-NT SO Ev-'ry-where I go Ev-'ry-one I know.
whis-pers that you're grow-ing ti- red of me, SAY IT IS-NT SO People say that you.
Foundsome-bod-y new. And it won't be long be- fore you leave me, Say it is- n't true.
Say that ev-ry-thing is still o- kay, that's all I want to know and what they're
say - ing. SAY IT IS-NT SO. SO.

STAR FELL OUT OF HEAVEN

Gordon & Revel

A STAR FELL OUT OF HEAVEN right in-to my arms. A STAR FELL OUT OF HEAVEN right in-to my dreams. And since that ver-v mo-ment life is so di-vine I nev-er heard a star speak be-fore This one said, "Will you be mine?" Then ro-ses fell from heav-en to be your bou-quet And dew rained down from heav-en To chris-ten the day. A mir-a-cle had hap-pened as they some-times do. A STAR FELL OUT OF HEAV-EN and turned out to be you A you.

THERE ARE SUCH THINGS

Adams & Mercer

A heart that's true. THERE ARE SUCH THINGS: A dream for two. THERE ARE SUCH THINGS: Some-one to whis-per "Darling, you're my guid-ing star." Not car-ing what you own but just what you are. A peace-ful sky. THERE ARE SUCH THINGS: A rain-bow high Where heav-en sings: So have a lit-tle faith and trust in what to-mor-row brings. You'll reach a star be-cause THERE ARE SUCH THINGS.

THINGS WE DID LAST SUMMER

Cahn & Styne

The boat rides we would take, The moon-light on the lake, The way we danced and hummed our fav'-rite song, THE THINGS WE DID LAST SUM-MER I'll re-mem-ber all win-ter long. The mid-way and the fun, The kew-pie dolls we won, The bell (you) rang to prove that (I was) strong. THE THINGS WE DID LAST SUM-MER I'll re-mem-ber all win-ter long. The ear-ly morn-ing hike, The rent-ed tan-dem bike, The lunches that we used to pack, We nev-er could ex-plain That sud-den sum-mer rain, The looks we got when we got back. The leaves be-gan to fall Like prom-is-es we made. How could a love that seemed so right go wrong? THE THINGS WE DID LAST SUM-MER I'll re-mem-ber all win-ter long. The long.

TRUST IN ME

Schwartz & Ager

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Trust in me in all you do; Have the faith I have in you; Love will see us through, if on-ly you trust in me. Come to me when things go wrong; Cling to me and I'll be strong; We can get a - long, as long as you trust in me. While there's a moon on high, While there's a bird to fly, While there's a you and I, You can be sure I'll love you. Stand be-side me all the while; Face the fu - ture with a smile; Trust in me and I'll be worth-y of you.

UNCHAINED MELODY

Zarek & North

Lone - ly riv - ers flow to the sea, to the sea, To the o - pen arms of the sea. Lone - ly riv - ers sigh, "Wait for me, wait for me!" I'll be com - ing home, wait for me! Oh, my love, my dar - ling, I've hun - gered for your touch a long, lone - ly time. Time goes by so slow - ly and time can do so much. Are You Still Mine? I need your love, I need your love, God speed your love to me!

JUST A GIRL THAT MEN FORGET

Valse moderato

You're the kind of a girl that men for - get, Just a toy to en - joy for a while For when men set - tle down they al - ways get an old fash - ioned girl With an old fash - ioned smile, And you'll soon re - a - lize you're not so wise, When the years bring you tears of re - gret, When they play "Here comes the bride" you'll stand out side, Just a girl that men for - get.

WHY WAS I BORN

(SWEET ADELINE '29)

Hammerstein & Kern

Why was I born? Why am I liv - ing? What do I
get? What am I giv - ing? Why do I want a thing I dare - n't hope for?
What can I hope for? I wish I knew Why do I
try To draw you near me? Why do I cry? You nev - er
hear me. I'm a poor fool, but what can I do? Why was I
born to love you? you?

YOU AND I

-Willson-

Dar - ling You And I know the rea - son why a sum - mer
sky is blue And we know why birds in the trees
sing mel - o - dies too: And why love will grow from the
first "hel - lo" un - til the last "good - bye"
So to sweet ro - mance, there is just one an - swer. You And
Dar - ling You And I

YOU'RE CHEATIN' HEART

-Hank Williams

YOUR CHEAT-IN' HEART will make you weep You'll cry and cry
and try to sleep But sleep won't come the whole night through
YOUR CHEAT-IN' HEART will tell on you When tears come down
like fall - in' rain You'll toss a - round and call my name
You'll walk the floor the way I do YOUR CHEAT-IN'
HEART will tell on you. 2. YOUR CHEAT-IN'

I'M WALKING BEHIND YOU

-Billy Reid-

99

I'M WALKING BE-HIND YOU on your wed-dine day. And I'll hear you prom-ise to love and o-ber. Tho' you may for-get me. - you're still on my mind Look o-ver your shoul-der. - I'm walk-ing be-hind. May-be I'll kiss a-gain with a love that's new. But I shall wish a-gain I was kiss-ing you. 'Cause I'll al-ways love you - wher-ev-er you go. And tho' we are part-ed - I want you to know That if things go wrong dear and fate is un-kind. Look o-ver your shoulder - I'm walk-ing be-hind.

I'LL REMEMBER APRIL

Raye-Etc.

This love-ly day will leng-then in to ev-ning 'We'll sigh good bye toall we've ev-er had. A lone. where we have walked to- geth- er I'LL RE-MEM-BER A-PRIL and be glad. I'll be con-tent you loved me once in A-pril, Your lips were 'warm - And love and Spring were new. But I'm not a- fraid of Au-tumn and her sor- row. For ILL RE-MEM-BER A-PRIL and you. The fire will twin-dle in- to glow-ing ash-es. For flames and love live such a lit-tle while. I won't for-get. - but I won't be lone-ly. I'LL RE-MEM-BER A-PRIL and I'll smile.

IT IS NO SECRET

-Stuart Hamblen-

The chimes of time ring out the news, an oth-er day is through, Some-one slipped and fell. - Was that some-one you? You may have longed for add-ed strength. Your cour-age to re-new. Do not be dis-heart-ened, For I bring hope to you. IT IS NO SE-CRET what God can do. What He's done for oth-ers. - He'll do for you. With arms wide o-pen, He'll par-don you. IT IS NO SE-CRET. What God can do. IT IS NO do. 2. There do.

DREAMBOAT

-Jack Hoffman-

Yon DREAM - BOAT, You lov - a - ble DREAM - BOAT, The kiss - es you give me,
 Set my dreams a - float. I wou - ld sail the sev - en seas with you,
 E - ven if you told me to go 'n' pad - dle my own ca - noe. Sin - cere - ly.
 I love you so dear - ly, I'd fol - low you, dar - ling, to an - y
 shore; You DREAM - BOAT, You lov - a - ble DREAM - BOAT, Say that
 you'll be mine for - ev - er more. You more.

DON'T LET THE STARS GET IN YOUR EYES

-Slim Willet-

DON'T LET THE STARS GET IN YOUR EYES, don't let the moon break your heart.
 Love blooms at night. in day - light it dies; DON'T LET THE STARS GET IN YOUR EYES. Oh keep your
 heart for me, for some day I'll re - turn and you know you're the on - ly one I'll ev - er love. Too man - y
 nights, too man - y stars, too man - y moons could change your mind.
 If I'm gone too long, don't for - get where you be - long; When the
 stars come out, re - mem - ber you are mine. DON'T LET THE DON'T LET THE

DAYBREAK

Grove & Adamson

Day break, an - oth - er new day, The mist on the mead - ow
 is drift - ing a - way, For it's Day - break, the suns in the sky
 now And flow - ers break through their blanket of dew. Sun - rise.
 how love - ly it seems To see from my win - dow, a sky full of
 dreams, As the white clouds sail on through the blue,
 At Day break I day - dream of you.

HIT AND RUN AFFAIR

Cormier & Roseland

I real ly thought I know it all con - cern - ing sweet ro - mance. 'Cause when it came to
 pret - ty girls, I'd al - ways take a chance; I felt that I could han - die love with
 just a lit tle luck. Then : all at once you hit me like a ten ten die - sel truck
 Hit and run, Hit and run, You left me cry - ing there. Wast - ed love, a vic - tim of a
 HIT AND RUN AF - FAIR Had your fun, now you're done. My bleed - ing heart, is bare. Could - n't see that
 it would be a HIT AND RUN AF - FAIR. HIT AND RUN AF - FAIR.

HE'S MY GUY

Raye & Depaul

Raye & Depaul

HE'S MY GUY. I don't care what he does 'Cause HE'S MY GUY. I

guess he al-ways was He's care-less a-bout me. I don't think he tries.

But once in a while He'll hug me and smile. Then I can see me in his evcs. Oh,

HE'S MY GUY. I know he'll al-ways be. And I will try to

keep him lov-ing me How-ev-er he wants me, I'm his un-til I die For

no-bod-y knows bet-ter than I That HE'S MY GUY. GUY.

HEARTACHES

Klenner & Hoffman

HEART - ACHES, HEART - ACHES, My lov-ing you meant on-ly HEART

ACHES. Your kiss was such a sa-cred thing to me, I can't be-lieve it's just a

burn-ing mem-o-ry. HEART - ACHES, HEART - ACHES.

What does it mat-ter how my heart breaks?

I should be hap-py with some-one new, But my heart

aches for you.

I'LL BE SEEING YOU

Kahal & Fain

E^{d7} *B^bM* *Fm* *C7* *Fm* *Fm* *C7*

I'll be see-ing you— In all the old fa - mil - iar plac - es That - this heart of

Fm *B^bdim* *B^b7* *B^bdim* *F⁺* *Cm* *Fm7* *Fm7*

mine em-brac - es all day thru:— In that small ca - fe, The park across the way, The

B^b7 *B^b7+* *F⁺* *B^b9+* *F⁺* *B^b*

child ren's ca - rou - sel, The chest-nut trees, the wish-ing well, I'll be

Fm *C7* *Fm* *C7* *Fm* *C7* *Fm* *C7*

see-ing you— In ev - 'ry love - ly sum - mer's day, In ev - 'ry - thing that's

Fm *B^bdim* *B^b7* *B^b9+* *B^bm7* *C7* *Fm* *C7* *Cm* *C7* *Cm* *B^b+* *Cm7*

light and gay, I'll al ways think of you that way I'll find you in the morning sun; And when the night is

F9 *Fm7* *A^bm6* *B^bsus4* *B^b* *Fm7* *B^b*

new, I'll be look-ing at the moon — But I'll be see-ing you! —

IS YOU IS OR IS YOU AIN'T

Austin & Jordan

Fm *C7* *Fm* *C7* *Fm* *B^b7* *B^b7* *A^b*

IS YOU IS, OR IS YOU AIN'T, ma' ba - by, The way you're act-ing late-ly makes me doubt, —

D⁺7 *C7* *Fm* *C7* *Fm* *C7* *Fm* *B^b7*

You're is still my ba - by, ha - ha - ha Seems my flame in

B^b7 *A^b* *E^b7+5* *A^b* *A^b+* *D^b* *D^bm* *A^b* *A^b7* *A^b+*

your heart's done gone out, — A wom - an is a crea-ture that has al - ways been strange, — Just

D^b *G^b* *G^b9* *F7* *B^bm* *Gm7* *C7* *Fm* *C7*

when you're sure of one you find she's gone and made a change, — IS YOU IS, OR

Fm *C7* *Fm* *B^b7* *B^b7* *G^b9* *F7*

IS YOU AIN'T, ma' ba - by, — May - be ba - by's found some-bod - y new, — Or

B^b7 *B^b7* *A^b*

is ma' ba - by, still ma' ba - by true. —

IT'S NO SIN

Shull & Hoven

Guitar tacet *A^b17* *D7* *Gm^b17*

Take a - way the breath of flow - ers, — it would sure-ly be a SIN. —

G^b *A^b17* *D7* *D⁺7* *G^b* *G^b* *A^b17*

Take the rain from A - pril show - ers it's a SIN. — Take a - way the vi - o - lins, dear,

D7 *Gm^b17* *G^b* *A^b17* *D7* *D⁺7* *G^b*

from a love-ly sym-pho - ny, — and the mu - sic deep with - in would cease to be.

A^b1 *G^b1* *B7* *D⁺* *B7⁺* *E^b1* *E7* *A7* *D7* *C* *B^b1*

Is it a SIN: — to love you so? — To hold you close and know you are

E^b1 *D7* *C^b* *D7* *Guitar tacet* *A^b17* *D7* *Gm^b17*

leav - ing. — Though you take a - way my heart dear, — still the beat-ing there with - in,

G^b *A^b17* *D7* *D⁺7* *G^b* *B^bdim* *D7*

I'll keep lov-ing you for - ev - er, for IT'S NO SIN. — Take a - way the breath of SIN. —

MEAN TO ME

Turk & Ahlert

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You're mean to me— Why must you be mean to me?— Gee, hon - ey, it seems to me— You love to see— me cry - in'. I don't know why— I stay home— each night— When you say you'll phone— You don't— And I'm left a - lone — Sing - ing the blues — and sigh - in'. You treat me cold - ly Each day— in the year — You al - ways scold me when - ev - er some - bo - dy is near, dear. It must be great fun — to be mean to me,— You should - n't, for can't you see— what you mean to me?—

MISTER FIVE BY FIVE

Raye & Depaul

MIS-TER FIVE BY FIVE He's five feet tall and he's five feet wide— He don't mea - sure no mo' From head to toe— than he do— from side to side— MIS-TER FIVE BY FIVE Got fif - teen chins and a line of live— He's a mel - low ol' cat— A real "hep fat" he be MIS-TER FIVE BY FIVE— That man can real - ly jump it for a fat man The on - ly troub - le is there's no way of know - in'— Wheth - er he's com - in' on or go - in' MIS-TER FIVE BY FIVE He's slight - ly plump on the sol - id side He don't shake— it no mo' From head to toe— than he do— from side to side —

MIGHTY LIKE A ROSE

Stanton & Nevin

Sweet - est if - I fel - ler. Ev - ry - bod - y know Don't know what to call him. But he's MIGHTY "LAK" AROSE Look - in' at his Mom - my. With eyes so shi - ny blue. Makes you think that heav'n (dear) is com - in' close to you! When he's there a - sleep - in'. In his if - I place Think I see the an - gels. Look - in' thru the lace, When the dark is fall in'. When the shad - ows creep, Then they come on tip - toe. To kiss him in his sleep— Sweet - est if - I fel - ler. Ev - ry - bod - y know Don't know what to call him. But he's MIGHTY "LAK" A ROSE! Look - in' at his Mom - my With eyes so shi - ny blue! Makes you think that heav'n (dear) is com - in' close to you!

CHERRY PINK AND APPLE BLOSSOM WHITE

David & Louigay

It's cher - ry pink and ap - ple blos - som white—

When your true lov - er comes your way. It's cher - ry pink and ap - ple blos - som - white—

The po - ets say The sto - ry goes that once a cher - ry tree—

Be - side an ap - ple tree did grow,

And there a boy once met his bride to be— Long, long a

The boy looked in - to her eyes, It was a

sight to en - thrall, The breez - es joined in their sighs, The blos - soms

start - ed to fall. And as they gent - ly ca - ressed, The lov - ers

looked up to find, The branch es of the two trees were in - ter -

twined, And that is why the po - ets al ways write— If there's a new moon bright a

bove, It's cher - ry pink and ap - ple blos - som white—

When you're in love. It's cher - ry pink and ap - ple love.

COUNT YOUR BLESSINGS

-Irving Berlin

When I'm wor - ried and I can't sleep— I count my bless - ings in - stead of sheep, and

I fall a - sleep— Count - ing my bless - ings— When my bank - roll is get - ting small, I

think of when I had none at all— and I fall a - sleep— Count - ing my bless - ings I

think a - bout a nurs - ry and— I pic - ture curl - y heads— And one by one I

count them as— they slum - ber in their beds— If you're wor - ried and you can't sleep— Just,

COUNT YOUR BLESS - INGS IN - STEAD OF SHEEP and you'll fall a - sleep— Count - ing your bless - ings.

CHEEK TO CHEEK

(TOP HAT '35-MOVIE-)

IRVING BERLIN

105

Heav-en, I'm in Heav-en, And my heart beats so that I can hard-ly
speak; And I seem to find the hap-pi-ness I seek. When we're out to-geth-er dance-
ing, CHEEK TO CHEEK. Heav-en, I'm in Heav-en,
And the cares that hung a-round me thru the week Seem to van-ish like a
gamb-ler's luck-y streak When we're out to-geth-er dance-ing, CHEEK TO CHEEK
Oh! I love to climb a moun-tain, And to reach the high-eat peak, But it
does-n't thrill me half as much As dance-ing CHEEK TO CHEEK. Oh! I love to go out fish-
ing in a riv-er or a creek, But I don't en-joy it half as much As dance-ing CHEEK TO CHEEK
Dance with me I want my arm a-bout you. The charm a-bout you, Will
car-ry me thru to Heav-en. I'm in Heav-en and my heart beats so that I can hard-ly
speak. And I seem to find the hap-pi-ness I seek When we're
out to-geth-er dance-ing CHEEK TO CHEEK.

C'EST SI BON

Seelen & Betti

"C'EST SI BON." Lov-ers say that in France, When they thrill to ro-mance, It means that it's so good.
C'EST SI BON, So I say it to you, Like the French people do, Because it's oh, so good. Ev-ry
word, ev-ry sigh, ev-ry kiss, dear, Leads to on-ly one thought and it's this,
dear. It's so good, Noth-ing else can re- place, Just your alight-est em- brace. And if you on-ly would
be my own, For the rest of my days. I will whis-per this phrase,
My dar-ling, C'EST SI BON. C'EST SI I mean that it's so good,

BEGIN THE BEGUINE

(JUBILEE '35)

-Cole Porter

When they be-gin the Be-guine It brings back the sound of mu-sic so ten-der It brings back a night of trop-ic-al splen-dour, It brings back a mem-o-ry ev-er green. I'm with you once more un-der the stars And down by the shore an or-ches-tra's play-ing, And e-ven the palms seem to be sway-ing When they be-gin the Be-guine. To live it a-gain is past all en-deav-our, Ex-cept when that tune clut-ches my heart, And there we are, swear-ing to love for-ev-er, And prom-is-ing nev-er, nev-er to part. What mo-ments di-vine, what rap-ture se-rs-ise. Till clouds came a-long to dis-perse the joys we had fast-ed, And now when I hear peo-ple curse the chance that was wast-ed, I know but too well what they mean; So don't let them be-gin the Be-guine. Let the love that was once a-fire re-main an em-ber, Let it sleep like the dead de-sire I on-ly re-mem-ber When they be-gin the Be-guine. Oh yes, let them be-gin the Be-guine, make them play Till the stars that were there be-fore re-turn a-bove you, Till you whis-per to me once more, "Dar-ling, I love you! And we sud-den-ly know what heav-en we're in, When they be-gin the Be-guine, When they be-gin the Be-guine.

ROLL ALONG PRAIRIE MOON

Fiorito & Von Tilzer

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Roll A - long Prai - rie Moon Roll a - long while I croon Shine a
 bove lamp of love Prai - rie Moon. Wav up there in the
 blue may be you're lone - ly too Swing - ing by in the sky Prai - rie Moon.
 - I need your ten - der light To make things right You know I'm so a
 lone to - night Far a - way shed your beams on the girl of my
 dreams Tell her too. I've been true Prai - rie Moon. Roll A - Moon.

RAGS TO RICHES

Adler & Ross

I know I'd go from RAGS TO RICH-ES. If you would on - ly say you care! And tho' my pock - et may be
 My clothes may still be torn and tat - tered. I'd be a mil - lion - aire! But in my heart I'd be a
 king, Your love is all that ev - er mat - tered. It's ev - ry - thing! So o - pen your arms and you'll
 o - pen the door to all the trea - sures that I'm hop - ing for, Hold me and kiss me and tell me you're mine ev - er -
 more! Must I for - ev - er stay a beg - gar? Whose gold - en dream will not come true,
 or will I go from RAGS TO RICH - ES? My fate is up to you! you!

RUBY

Parish & Roemheld

They say, RU - BY, you're like a dream, not al - ways what you seem, and tho' my heart may
 break when I a - wake, let it be so, I on - ly know. RU - BY, it's you. They say
 RU - BY you're like a song, you don't know right from wrong and in your eyes I see heart - aches for
 me, but from the start who stole my heart? RU - BY, it's you I hear your voice
 and I must come to you, I have no choice what else can I do? They say,
 RU - BY, you're like a flame in - to my life you came and tho' I should be - ware still I don't
 care, you thrill me so, I on - ly know, RU - BY, it's you They you.

ACE IN THE HOLE

(LET'S FACE IT '41)

-Cole Porter-

Sad times May fol - low your tracks, — Bad times — May
bar you from Saks, — Add times — When Sa - tan in slacks —
Breaks down your self con - trol. — May be — as
oft - en it goes, — Your A bie — may tire of his Rose
So Ba by, This rule I pro - pose, — Al - ways have an
ace in the hole. —

BE ANYTHING (But Be Mine)

Moderately slow

Be a beg-gar, be a thief, be a sun-shine or my grief Be
Be a wise man, be a fool, treat me ten-der or be cruel
an-y-thing, but, dar-ling, be mine. — dar-ling, be
mine. — Climb to the top of the lad-der, be mas-ter of all you sur-
vey Fail and it still does-n't mat-ter If you love me ev-'ry-thing is o.
k. Be the an-gel of my prayers Be the gov-er-ll who
cares Be an-y-thing, but dar-ling, be mine. —

AND SO TO SLEEP AGAIN

Marsala & Skylar

AND SO TO SLEEP A-GAIN As if I'll ev-er sleep a - gain, — These rest - less
nights go on a - way from you, — And so to dream a - gain — As if I'll ev-er
dream a - gain, — My dar-ling since you're gone — my dreams are through, — No oth - er
arms can ease this ache with - in my heart, — No oth - er lips can kiss a -
way these tears that start, — AND SO TO SLEEP A-GAIN, — As if I'll ev-er sleep a - gain
As if I'll ev-er love a - gain, — an y one but you. AND SO TO you.

EASTER PARADE

(AS THOUSANDS CHEER '33)

-Irving Berlin-

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In your East - er bon - net With all the frills up - on it, You'll
 be the grand est lad - y in THE EAST-ER PAR - ADE. I'll be all in
 clov - er, And when they look you ov - er I'll be the proud - est
 fel - low in THE EAST - ER PAR - ADE. On the A - ve - nue, Fifth A - ve - nue.
 The pho - to - graph - ers will snap us And you'll find that you're in the
 ro - to - gra - vure. Oh, I could write a son - net A - bout your East - er
 bon - net And of the girl I'm tak - ing to THE EAST-ER PAR - ADE. ADE

HOT CANARY

Gilbert & Nerc

Peep! Peep! Pret - ty words are nec - es - sar - y. Peep! Peep! E - ven to a HOT CA - NA - KY.
 Peep! Peep! This is my vo - cab - u - lar - y. Just Peep! Peep!
 Peep! Peep! Would - n't it be fine and dan - dy. Peep! Peep! If I had some love - words hand - y.
 Peep! Peep! I could say you're sweet as can - dy. not just Peep! If
 I could talk like peo - ple talk, I'd tell you things you've nev - er heard. Yet the way some peo - ple talk, I'm
 ver - y glad that I'm a Peep! Peep! Come to think I'm feel - ing mer - ry Peep! Peep! Heck with my vo
 cab - u - lar - y. Peep! Peep! Love is all that's nec - es - sar - y. And I love you! Peep! Peep!

DON'T CRY JOE

Marsala

DON'T CRY JOE, Let Her Go, Let Her Go, Let Her Go. DON'T CRY JOE, Let Her
 Go, Let Her Go, Let Her Go. You've got to re - a - lize this is the wind up. You're
 gon - na feel much bet - ter once you make your mind up. DON'T CRY JOE. Let Her Go. Let Her Go, Let Her
 Go. Go. Let Her Go, Let Her Go. Just find an - oth - er love and let her go.

HAWAIIAN PARADISE

-Harry Owens

HA - WAI - IAN PAR - A - DISE Ha - wai - ian Heav - en Land of
make be - lieve come true, Please take me to your heart
Ha - wai - ian Heav - en, Nev - er more to part from you
Let me live and laugh with you while love is young, And
let me rest her when my day is through HA - WAI - IAN PAR - A - DISE At last I've
found you Land of make be - lieve come true

HAVE I TOLD YOU LATELY THAT I LOVE YOU

Wiseman

HAVE I TOLD YOU LATE - LY THAT I LOVE YOU? Could I tell you
once a - gain some - how Have I told with all my heart and soul how I a - dore you? Well
dar - ling, I'm tell - ing you now. This heart would break in two if you re - fuse me
I'm no good with - out you an - y - how. Dear HAVE I TOLD YOU
LATE - LY THAT I LOVE YOU. Well, dar - ling, I'm tell - ing you now. This heart would
now. 2. Have I now.

IF YOU LOVE ME

Parsons & Monnott

If the sun should tum - ble from the sky. If the sea should sud - den - ly run dry. IF YOU LOVE ME, REAL - LY
LOVE ME. Let it hap - pen, I won't care. If it seems that ev - ry - thing is lost, I will smile and nev - er count the
cost. IF YOU LOVE ME, REAL - LY LOVE ME, Let it hap - pen, dar - ling, I won't care. Shall I catch a shoot - ing star? Shall I
bring it where you are? If want me to, I will: You can set me an - y task, I'll do an - y - thing you ask. If you'll
on - ly love me still When at last our life on earth is through, I will share e - ter - ni - ty with
you: IF YOU LOVE ME, REAL LY LOVE ME Then what - ev - er hap - pens, I won't care.

BEWITCHED

(PAL JOEY '29)

Rogers & Hart

111

I'm wild a - gain Be - guiled a - gain, A sim - per - ing, whim - de - ing child a - gain, Be
 witched, both - ered and be wild - ered am — I Could - n't sleep And would - n't sleep, When
 love came and told me I should - n't sleep, Be - witched, both - ered and be - wildered am I —
 Lost my heart but what of it? He is cold I a - gree, He can laugh, but I
 love it, — Al - though the laugh's on me. I'll sing to him, Each spring to him And long for the day when I'll
 cling to him. Bewitched, both - ered and be wild - ered am I.

BLUE SKIES

(BLUE SKIES '46)

-Irving Berlin

BLUE SKIES — smil - ing at me Noth - ing but BLUE SKIES do I see, —
 Blue - birds — sing - ing a song — Noth - ing but
 blue - birds — all day long, — Nev - er saw the sun shin - ing so bright,
 Nev - er saw things go - ing so right No - tic - ing the days hur - ry - ing by, When you're in love
 my how they fly. Blue days — all of them gone — Noth - ing but
 BLUE SKIES — from now on.

BLUE BERRY HILL

I found my thrill — On Blue - ber - ry Hill, — On Blue - ber - ry Hill
 When I found you. The moon stood still — On Blue - ber - ry Hill,
 And lin - gered un - til my dreams came true. The wind in the willow played
 — Love's sweet mel - o - dy; — But all of those vows we made — Were nev - er to
 be. — Tho' we're a - part, — You're part of me still — For you we're my
 thrill — On Blue - ber - ry Hill. I found my Hill.

112

CUCKOO IN THE CLOCK

-Irving Berlin-

There they were, there they were. He was "ba-by talk-in" her, And the cuck-oo in the clock went CUCK-OO. Ev-'ry f-f-teen min-utes he "crew" "CUCK-OO CUCK-OO CUCK-OO" — "Be a pal, be a pal" said the fel-la to the gal, and the lit-tle peach-y ple?" And the CUCK-OO in the clock went "CUCK-OO" "Tho' I'm just a lit-tle CUCK-OO I'm not as CUC-KOO as you;" hen he closed the door and with-drew, CUCK-OO — CUCK-OO CUCK-OO — There they drew CUCKOO CUCK-OO CUCK-OO.

CHOREOGRAPHY

Irving Berlin

Chaos who did taps — are-n't tap-ping an-y-more, They're do-ing CHOR-E - OG-RA-PHY. — Chicks who did kicks are-n't kick ing an-y-more, They're do-ing CHOR-E - OG-RA-PHY. — Queens with rou-tines That would stop — the show in days — that used to be One and all — They're not chanc- ing — what we used to call danc-ing — In- stead of dance its CHOR-E - OG-RA-PHY.

DAINTY BRENDA LEE

Bryer & Donaho

Like to have you meet lov-a-ble and sweet, DAIN-TY BREN-DA LEE, my gal. Lips as red as wine, daz-zling eyes that shine: DAIN-TY BREN-DA LEE, my gal. Her crea-ture she lov-ing on-ly me, DAIN-TY BREN-DA LEE, my gal. Par-a-dise su-preme, an-swer to a dream DAIN-TY BREN-DA LEE, my gal, I'm so wild a-bout her. — I I can't live with-out her Cud-dled by my side, con-science be my guide DAIN-TY BREN-DA LEE, my gal, Gee. I think she's swell. And I'm glad I fell, when I fell for DAIN-TY BREN-DA LEE!

BE CAREFUL, IT'S MY HEART

(HOLIDAY INN '42)

-Irving Berlin-

BE CARE - FUL, IT'S MY HEART. It's not my watch you're
hold - ing, it's my heart. It's not the note I sent you that you quick ly
burned. It's not the book I lent you that you nev - er re - turned. Re
mem - ber. It's my heart. The heart with which so will - ing - ly I
part. It's yours to take - to keep or break - but please be - fore - you
start - BE CARE - FUL, IT'S MY HEART. BE

BY THE WATERS OF MINNETONKA

Cavanass & Lievlance

Moon - Deer - How - near - Your - soul -
di - vine - Sun - Deer - No - fear - In
heart - of mine - Skies blue O'er you, Look down
In love; Waves bright Give light As on they move. Hear - thou -
My - vow - To - live - to die - Moon -
Deer - Thee - near - Be neath - this - sky - sky -

BYE BYE BABY

Stine & Robins

Bye - bye Ba - by. Re - mem - ber you're my ba - by When they give you the
eye. Al - though I know that you care - Won't you write - and de - clare.
That though on the loose - You are still on the square -
I'll be gloom - y. But send that rain - bow to me Then my shad - ows will
fly. Though you'll be gone for a while I know that
I'll be smil - ing With my ba - by bye and bye, With my ba - by bye and bye

May the coming years bring happiness too. All my future dreams are wrapped up in you. My LITTLE LADY MAKE BELIEVE.

-Meridith Wilson-

MAY THE GOOD LORD BLESS YOU AND KEEP YOU

A musical score for the hymn 'May the Good Lord Bless You and Keep You'. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Andante'. The lyrics are written below the staff, with some words in parentheses. The music is divided into measures by vertical bar lines. Chord symbols are written above the staff, indicating the harmony for each measure. The lyrics are: 'May The Good Lord Bless And Keep You — Wheth-er near or far a- way, — May you find that long a wait - ed gold - en dav to dav. — May your trou- bles albe small ones— And your for- tune ten times — May The Good Lord Bless And Keep You till we meet a gain. — May you walk with sun - light shun - ing, — And a blue - bird in ev - 'ry tree. May there be a sil ver lin - ing. Back of ev - 'ry cloud you see. — Fill your dreams with sweet to - mor - rows. — Nev - er mind what might have been. — May The Good Lord Bless And Keep You till we meet. — a gain. —'

May The Good Lord Bless And Keep You — Wheth-er near or far a- way, — May you find that long a wait - ed gold - en dav to dav. — May your trou- bles albe small ones— And your for- tune ten times — May The Good Lord Bless And Keep You till we meet a gain. — May you walk with sun - light shun - ing, — And a blue - bird in ev - 'ry tree. May there be a sil ver lin - ing. Back of ev - 'ry cloud you see. — Fill your dreams with sweet to - mor - rows. — Nev - er mind what might have been. — May The Good Lord Bless And Keep You till we meet. — a gain. —

Cavanaugh & Burris

MISSISSIPPI MUD

When the sun goes down, the tide goes out The peo-ple gath-er 'round and they

all be-gin to shout "Hev! Hev! Un- cle Dud, it's a treat to beat your feet on the

Mis- sis- sip- pi Mud It's a treat to beat your feet on the Mis- sis- sip- pi Mud" What a dance

do they do! Lord- y how I'm tell- in' you They don't need no

band They keep time by clap- pin' their hand Just as

hip- py as a cow Chew- in' on a cud When the peo- ple beat their feet On the Mis- sis- sip- pi Mud.

JAPANESE SANDMAN

Egan & Whiting

115

Here's the Jap-a-nese Sand-man Sneaking on with the dew Just an old sec-ond hand man —

He'll buy your old day from you He will take ev-'ry sor-row Of the day that is through —

And he'll give you to-mor-row Just to start life a-new Then you'll be a bit older

In the dawn when you wake And you'll be a bit bolder With the new day you make Here's the Jap-a-nese

Trade him sil-ver for gold Just an old sec-ond hand man Trad-ing new days for old

JIM

Petrillo & Ross

JIM does-n't e-ver bring (me pret-ty flow-ers, JIM ne-ve tries to cheer (my lone-ly hours —

Don't know why (I'm so cra-zy for JIM JIM ne-ver tells (me I'm his heart's de-si-re

I ne-ver seem to set his love a-fire — gone are the years (I've wast-ed on him — Some times when I get

fee-ble low I say "Let's call it quits." Then I hang on and let him go Breaking my heart in

bis. Some day I know that JIM will up and leave me Run e-ven if he does you can be-lieve me

I'll go on car-ry-ing the torch for JIM. JIM.

KISS OF FIRE

Allen & Hill

I touch your lips, and all at once the sparks go fly-ing. Those dev-il lips that know so well the art of ly-ing; And tho' I

see the dan-ger, still the flame grows high-er. I know I must sur-render to your KISS OF FIRE. Just like a torch, you set the soul with-in me

burn-ing; I must go on a-long this road of no re-turn-ing. And tho' it burns me and it turns me in-to ash-es. My whole world

crash-es, without your KISS OF FIRE. I can't re-sist you. What good is there in try-ing. What good is there de-ny-ing. You're all that I de-

sire. Since first I kissed you, My heart was yours com-plete-ly. If I'm a slave, then it's a slave I want to be. Don't pi-ty

me! Don't pi-ty me! Give me your lips. The lips you only let me ber-row. Love me to-night and let the dev-il take to

mor-row. I know that if I stum-ble your kiss al-though it dooms me. Tho' it con-sumes me. Your KISS OF FIRE.

LET'S MAKE MEMORIES TONIGHT

Brown & Tobias

Let's make mem-o-ries to night. Won't you take me in your arms and hold me tight? So to-mor-row I can say, Was-n't that a love-ly yes-ter-day? Let's make mem-o-ries to - night. Who knows, love may pass us by. If we stop to rea-son Where or when or whv. It's so fool-ish to con - ceal What our hearts are try-ing to re-veal. Let's make mem-o-ries to - night. Let this be - the night of nights for you The night of nights for me, The night of nights that we can re-mem-ber We may nev-er nev-er part. You may nev-er ev-er have a change of heart: But, my darl-ing, if you do. I can live a - gain this night with you. Let's make mem-o-ries to - night. night.

LITTLE THINGS MEAN A LOT

Lindeman & Stutz

Blow me a kiss from a - cross the room, Sav I look nice when I'm not: Touch my hair as you pass my chair. LIT - TLE THINGS MEAN A LOT. Give me your arm as we cross the street. Call me at six on the dot: A line a day when you're far a-way. LIT - TLE THINGS MEAN A LOT. Don't have to buy me dia-monds and pearls cham-pagne, sa - bles and such: I nev-er cared much for dia-monds and pearls, But hon-est - ly, hon - ey, they just cost mon - ey Give me your hand when I've lost the way Give me your shoul - der to cry on: Wheth - er the day is bright or gray give me your heart to re - ly on. Send me the warmth of a se - cret smile - to show me you have - n't for - got. For now and for - ev - er. that al-ways and ev - er. LIT - TLE THINGS MEAN A LOT. LOT.

PETE KELLY'S BLUES

Cahn & Heindorf

117

They're a sad thing, — they're a bad thing, — the blues! — When they threat - en, — just start
bet-tin' you losel. — You hide your self — behind a pray'r. — The blues will come and they'll
find you there. — I mean the blues. — they call Pete Kelly's blues. — had news. — There's no
— it — you can try with the blues! — If you're born with — you will die with — the blues!
— think what you chor — That hap-py dream is yours they say — if you — can pay — the dues
— That's why I'm stuck with, — fresh out of luck with the blues! the blues. — the blues.

PICCOLO PETE

-Phil Baxter-

Did you ev - er hear Pete go "Tweet, tweet, tweet" on his pic - co - lo? No? Well, you've
missed a lot for he certh - ly has got a style that's hot - ter than hot (Sure enough) Did you
ev - er hear Pete go "Tweet, tweet, tweet" on his pic - co - lo? No? Well, you've missed a treat for his mel - o - dies sweet are the
kind that could - n't be beat. He can pick a high note — He can pick a low note.
He can pick a blue note He can pick a note that's a brand — new note. Did you ev - er hear Pete go "tweet tweet tweet" on his
pic-co-lo? No? — Well, I'll put you wise, He's a bird in dis - guise A bird called Pic-co - lo Pete

SISTERS

Irving Berlin

SIS - TERS. There were nev - er such de - vot - ed SIS - TERS. Nev - er had to have a chap - er.
one "No sir", I'm there to keep my eye on her. Car - ing, shar - ing Ev - 'ry lit - tle thing that we are
wear - ing. When a cer - tain gen - tle - man ar - rived from Rome, She wore the dress and I stayed home. All kinds of weather we
stick to - geth - er, The same in the rain and sun Two dif - ferent fac - es, but in tight pla - ces, We
think and we act as one Those who've seen us know that not a thing could come be - tween us.
Man - y men have tried to split us up, but no one can. — Lord help the Mis - tress who comes be - tween me — and my sis
— ter. And Lord help the sis - ter who comes be - tween me — and my man. — man.

I'LL CLOSE MY EYES

Kaye & Retd

I'LL CLOSE MY EYES to ev-ry-one but you, — And when I do,
I'll see you stand-ing there. I'll lock my heart to an-y oth-er ca-ress, — I'll
nev-er say yes to a new love af-fair. — I'LL CLOSE MY EYES to ev-ry-
thing that's gay, — If you're not there to share each love-ly
day. And thru the years — those mo-ments when we're a-part, — I'LL CLOSE MY
EYES and see you with my heart. I'LL CLOSE MY heart.

I LOVE YOU MUCH TOO MUCH

Olshey & Raye

I LOVE YOU MUCH TOO MUCH. I've known it from the start. But, yet my love is
such. I can't con-trol my heart. I LOVE YOU MUCH TOO MUCH I ask my self What
for? Then dar-ling, when we touch I love you more Per-haps I
hold your heart too tight-ly. But who am I to say? If I should hold it
light-ly, It might slip a-way. I LOVE YOU MUCH TOO MUCH.
You've nev-er real-ly known I love you, oh so much. I'm yours a-lone.

THREE COINS IN THE FOUNTAIN

Cahn & Styne

THREE COINS IN THE FOUNTAIN. Each one seek-ing hap-pi-ness. Thrown by three hope-ful
lov-ers. Which one will the foun-tain bless? Three hearts in the foun-tain, Each heart long-ing for its
home. There they lie in the foun-tain Some-where in the heart of Rome.
Which one will the foun-tain bless? Which one will the foun-tain bless? THREE COINS IN THE
FOUNTAIN, Through the rip-ples how they shine Just one wish will be grant-ed
One heart will wear a val-en-tine. Make it mine! Make it mine! Make it mine!

YOU'D BE SURPRISED

(ZIEGFELD FOLLIES OF 1919)

IRVING BERLIN

119

He's not so good in a crowd but when you get him a - lone YOU'D BE SUR-PRISED He is - n't
much at a dance but then when he takes you home YOU'D BE SUR-PRISED He does - n't
look like much of a lov - er. But don't judge a book by its cov - er. He's got the
face of an an - gel but there's a dev - il in his eye He's such a del - i - cate thing but when he starts in to squeeze
YOU'D BE SUR-PRISED He does - n't look ver - y strong but when you sit on his knees YOU'D BE SUR-PRISED
At a part - y or at a ball I've got to ad - mit he's nothing at all, But in a
Mor ris chair, YOU'D BE SUR-PRISED He's not so

BEAT ME DADDY

Raye & Prince

The peo ple gath - er a round when he gets on the stand, then when he plays he gets a hand. The
rhythm be beats puts the cats in a trance, No - bo - dy there both - ers to dance. But when he
jams with the bass and guit - ar They hol - ler "Aw, BEAT ME, DAD-DY,
eight to the bar." A plink, - a plank, a plink plank plink plank plunk - in' on the keys
riff, a riff, a riff riff riff riff riff in' out with ease And when he jams with the bass and guitars.
They hol - ler "Aw, BEAT ME, DAD-DY, eight to the bar." The peo - ple eight to the bar."

ALONG THE SANTE FE TRAIL

-Grosz

An gels come to paint the des - ert night - ly When the moon is beam - ing bright - ly
A - LONG THE SAN - TA FE TRAIL... Star dust scat - tered all a - long the highway
On a rain - bow col - ored sky way A - LONG THE SAN - TA FE TRAIL.
side you I'm rid - ing ev - ry hill and dale while shad - ows hide you just like a
pret - ty pur - ple veil There - by hangs a tale, I found you and the moun - tains that sur
round you are the walls I built a - round you A - LONG THE SAN - TA FE TRAIL.

MANHATTAN SERENADE

Adamson & Alter

That night in Man-hat - tan was the start of it. We lived it and
 we loved ev-'ry part of it. The glow of moon-light in the park.
 The lights that spelled your name. The au-tumn breeze that fanned the spark that set our hearts a
 flame. Our kiss was a sky-ride to the high-est stars.
 We made it with-out touch-ing the han-dle bars. And I gave you my love
 to the mel-o-dy of The mu-sic, the mad-ness that made our Man-hattan Sere-nade.

ALEXANDER'S RAGTIME BAND

(1911) - Irving Berlin -

Come on and hear. Come on and hear. AL - EX - AN - DER'S RAG-TIME
 BAND. Come on and hear. Come on and man, Up to the man who's the
 lead-er of the band. And if you care to hear the Swa-nee Riv-er played in
 rag-time, Come on and hear. Come on and hear. AL - EX - AN - DER'S RAG-TIME BAND.

RAGTIME COWBOY JOE

Clarke & Muir

Out in Ar-i-zo-na where the bad men are, And the on-ly friend to guide you is an star, The ev-er-ing
 rough-est, tough-est man, by far. Is Rag-time Cow-boy Joe.
 Got his name from sing-ing to the cows and sheep. Ev-'ry night they say he sings the
 herd to sleep In a bass-o-rich and deep. Croon-ing soft and low.
 He al-ways sings rag-gy mu-sic to the cat-tle, as he swings back and for-ward in the sad-dle, on a
 horse that is syn-co-pated, gait-ed, and there's such a fun-ny meter to the roar of his re-peat-er. How they
 run-when they hear that fel-low's gun, be-cause the West-ern folks all know, He's a
 high-fa-lut-ing, scoot-ing, shoot-ing son-of-a-gun from Ar-i-zo-na
 Rag-time Cow-boy Joe. He al-ways Joe.

UNDECIDED

Robbins & Shavers

121

First you say you do And then you don't. And then you say you will. And then you won't. You're UN-DE-CI-DED now. So what are you gon - na do? Now you want to play, And then it's no. And when you say you'll stay that's when you go. You're UN-DE-CI-DED now. So what are you gon - na do? I've been sit-ting on a fence. And it does-n't make much sense. Cause you keep me in sus-pense, And you know it. Then you prom-ise to re-turn, When you don't I real-ly burn, Well I guess I'll nev-er learn And I show it. If you've got a heart, And if you're kind. Then don't keep us a-part. Make up your mind. You're UN-DE-CI-DED now so what are you gon - na do?

MOONLIGHT IN VERMONT

Blackburn-Suessdorf

Pen-nies in a stream, fall-ing leaves, a sv-ca-more MOON-LIGHT IN VER-MONT I-cy fin-ger-waves. ski trails on a moun-tain-side snow-light in Ver-mont Tel-e-graph ca- bles, they sing down the high-way and trav-el each bend in the road. Peo-ple who meet in this ro-man-tic set-ting are so hyp-no-tized by the love-ly ev'-ning sum-mer breeze. warb-ling of a mea-dow-lark. MOON-LIGHT IN VER-MONT, You and I and MOON-LIGHT IN VER-MONT.

TINA MARIE

Ti-na, Ti-na, Ti-na, Ti-na. Ah ha! You sweet lit-tle schem-er, TI NA MA-RIE. Ooh what-cha do, Your brand of voo-doo's too much for me. Ti-na, Ti-na, Ti-na. Ti-na Ah ha! Oh Ha! How I dream of you in your charms. I'm gon-na near-ly ya some night I'll car-ry ya off in my arms. off in my arms, off in my arms. TI-NA MA-RIE

LULLABY OF BROADWAY

(GOLD DIGGER OF 1935)

Dubin & Warren

Come on a-long and lis-ten to — the LUL-LA-BY OF BROAD-WAY. The hip-hoo-ray and
bal-ly-hoo, — the LUL-LA-BY OF BROAD-WAY. The rum-ble of a sub-way train —
The rat-tle of the tax-is, The daf-fy-dils who en-ter-tain — at An-ge-lo's and
Max-ie's. When a Broad-way ba-by says "Good night," — It's ear-ly in the morn-ing.
Man-hat-tan ba-bies don't sleep tight — un-til the dawn: Good night, Ba-by. Good
night, Milk-man's on his way. — Sleep tight. Ba-by. Sleep tight.
Let's call it a day. — Lis-ten to the lul-la-by of old Broad-way. —

I HEAR MUSIC

Loesser & Lane

I hear mu-sic Might-y fine mu-sic The mur-mur of a morn-ing breeze up there. The
rat-tle of the milk-man on the stair. Sure that's mu-sic Might-y fine mu-sic, The
sing-ing of a spar-row in the sky the perk-ing of the cof-fee right near-by. — There's my fav'rite
mel-o-dy You my an-gel phon-ing me. — I hear
mu-sic, — Might-y fine mu-sic. — And an-y-time I think my world is wrong, I
get me out of bed and sing — this song. — song. —

RHUM BOOGIE

Raye & Prince

RHUM-BOO-GIE! RHUM-BOO-GIE WOO-GIE! It's Har-lem's new cre-a-tion with a
Cu-ban syn-co-pa-tion, it's ex-ci-ting! — RHUM-BOO-GIE! RHUM-BOO-GIE WOO-GIE! — It's
na-tive-ry-thm haunts you, it's bar-ba-ric and it taunts you, it's ex-ci-ting — Just plant your both feet on each side.
And let your hips and shoul-ders glide — Then throw your bo-dy back and ride —
There's noth-ing like RHUM-BOO-GIE! RHUM-BOO-GIE WOO-GIE! — In Har-lem or Ha-va-na, in Pough
keep-sie or Savan-nah, it's ex-ci-ting! — RHUM-BOO-GIE! RHUM-BOO-GIE!

MARIE

(THE AWAKENING '28)

-Irving Berlin-

123

MA - RIE the dawn is break ing, MA - RIE You'll soon be wak ing. To find your heart is ach ing, And tears will fall as you re - call. The moon in all its splen dor. The kiss so ver - y ten der, The words will you sur - ren der. To me MA - RIE MA - RIE

THERE GOES THAT SONG AGAIN

Cahn & Styne

THERE GOES THAT SONG A - GAIN We used to call it our ser - e - nade. We fell in love when we heard it played O - ver and o - ver and o - ver and o - ver a - gain I still re - main - ber when I sang the words and they made you mine I'd steal a kiss and re - peat each line O - ver and o - ver and o - ver and o - ver and then We drift - ed a - pe - You walked off with my heart It's fun - ny how one lis - ten Just starts me re - mi - nis - cing I'd soon for - get that 'ven' I told my - self when you said 'So long' But I was wrong THERE GOES - THAT SONG A - GAIN.

TELL ME YOU'RE MINE

-Fredianelli-

Oh my won - der - ful one. How I a - do - re you - thru the day and the night I'm long - ing fo - (or) you - won't you tell me you care? Oh I im - pl - ore you while the stars a - bove shine; Oh, a new world I'll find if you'll TELL ME YOU'RE MINE. Oh my won - der - ful MINE.

EVEN NOW

Ross & Adler

E - VEN NOW, while dance - ing with a new love. I keep think - ing of the prom - is - es you made; (NOW, while the band is play - ing, I hear you say - ing your love won't fade. E - VEN NOW, while mak - ing con - ver - sation, I keep think - ing of the way you broke each vow: So, you want an oth - er chance, Well, I've found a new ro - mance. An - d we're E - VEN NOW.

THROUGH A LONG AND SLEEPLESS NIGHT

Gordon & Newman

THROUGH A LONG AND SLEEP-LESS NIGHT I whis - per your name THROUGH A LONG AND
SLEEP-LESS NIGHT of 'who is to blame Can't help but won - der if you're lone - ly
too As I lie there and toss a - bout so at a loss a - bout vnn How I wish my
heart would leave my mem - ries a - lone. Why must I re - dream, re - live the
joys we have known I pray that some day our love will see the light 'Til
then in tick - tock si - lence I'll beg my heart to weep less All through an oh so long and sleep - less night

I MISS YOU SO

Henderson & Scott

Those hap - py hours I spent with you, That love - ly aft - er - glow. — most of ...
I MISS YOU SO. Your sweet ca - resses, each ren - dez - vous.
Your voice so soft and low. — most of all — I MISS YOU SO.
You once fill'd my heart with no re - grets, no fears: Now you'll find my heart fill'd to the
top with tears. I'll al - ways love you and want you too, How much you'll nev - er know — most of all...
I MISS YOU SO. SO.

THERE GOES MY HEART

Davis & Silver

There goes my heart, — there goes the one I love: — There goes the
girl — I was - n't wor - thy of: — There goes my hap - pi - ness,
it could - n't be! — There goes some - bo - dy else — in place of me...
Good - bye m - ments it could - n't last some - how, — I had my chance
but it's all o - ver now, — I nev - er thought that she could pass me by!
— There goes my heart and here — am I. There goes my I.

NEARNESS OF YOU

Washington & Carmichael

125

It's not the pale moon that ex-cites me. Thrills and de-ights me. Oh,
no. It's just the near-ness of you. It is - nt your sweet con-ver sa - tion that
brings this sen sa - tion Oh, no. It's just the near-ness of you. When you're in my
arms and I feel you so close to me. All my wild - est dreams come
true. I need no soft lights to en-chant me if you'll on - ly grant me the right
to hold you ev - er so tight. And to feel in the night the
near-ness of you. It's not the you.

IF I GIVE MY HEART TO YOU

Crane & Jacobs

IF I GIVE MY HEART TO YOU, will you han-dle it with care? Will you al-ways treat me
ten - der - ly and in ev - ry way be fair? IF I GIVE MY HEART TO YOU will you give me all your
love? Will you swear that you'll be true to me by the light that shines a - bove? And will you
sigh with me when I'm SAD Smile with me when I'm glad, And al-ways be as you are with me to
night. Think it o - ver and be sure. Please don't an-swer 'til you do. When you promise all these things to me
Then I'll give my heart to you. IF I GIVE MY HEART TO Then I'll give my heart to you.

DO NOTHING TILL YOU HEAR FROM ME

Russell & Ellington

Do Noth - in' Till You Hear From Me Pay no at - ten - tion to what's said Why peo - ple tear the seam of
an - y - one's dream is o - ver my head. Do Noth - in' Till You Hear From Me
At least con - sid - er our ro - mance If you should take the word of oth - ers you've heard I have - n't a chance
True I've been seen with some - one new But does that mean that I'm un - true. When we're a - part the
words in my heart re - veal how I feel a - bout you. Some kiss may cloud my mem - o - ry And oth - er arms may hold a
thrill But please do noth - in' till you hear it from me And you nev - er will

LULLABY

Slowly

The wind is sigh- ing in the trees And birds have
ceased their song. — The sand- man's whis- p'ring in the
breeze And 'round him shad-ows throng. — The wea- ry
ants now wend their way Through dew- y grass, through scent- ed
h, And crick- ets wake at close of day To hum my
babe to sleep, — sleep, — sleep.

DON'T GET AROUND MUCH ANYMORE

-Ellington-

Missed the Sat-ur-day dance Heard they crowd-ed the floor Could-nt bear it with-out
you — Dont Get A-round Much An-y- more Thought I'd vis-it the club
Got as far as the door They'd have asked me a-bout — you — Dont Get A-round Much An-y-
more — Dar- ling guess — my mind's more at ease — But
nev- er-the- less — Why stir up mem-o- ries — Been in- vit- ed on dates Might have gone but what for
Aw- fly dif-fer-ent with-out — you — Dont Get A-round Much An-y-more. Missed the Sat-ur-day more.

GOMEN-NASAI

Mayers-Hattori

GOMEN-NA-SAI. I'm so sor-ry, GOMEN-NA-SAI. I am so sor-ry I made you cry.
Won't you for-give me, dear? GO - MEN-NA-SAI Nights have been lone-ly, my
days are blue because I made a fool of you. Won't you for-give me, dear?
My bat-ter-fly heart has rought you pain. Won't you for-give, won't you for-get?
Let's be sweet-heart's a-gain. GOMEN-NA-SAI. Nights would be heav-en, love fill my days
if you'd be-lieve me when I say I love you GOMEN-NASAI. SAI.

MAYBE IT'S BECAUSE

127

Slowly Fdim

F

MAY- BE IT'S BE- CAUSE the { kiss song you gave me, we danced to,

C7

Touched my heart and went right through... I can't tell you why, I
Told a sto- ry old and new. fig- ure out, just

F Cm D7 1. Gm C7 F

on- ly know that I fell help- less- ly in love with you. —
why it came a- bout, Or

2. Gm C7 F F7

how I fell in love with you. I could say you're grand and

Bb F7 Bb

there- fore I care for you so. But there

G7 C D7

is a why and where- fore, And I'd like to

C7 F Fdim

know. MAY- BE IT'S BE- CAUSE the star I wished on,

C7 Gm C7

Made a cer- tain wish come true. — Or it just could be that

F Cm D7 Gm C7 F

you were meant for me, And may- be I was meant for you.

I Remember You - Moderato
Paramount Picture "The Fleet's In"

Words: Johnny Mercer
Music: Victor Schertzinger

G F#7 G Dm7 G7 C

I RE- MEM- BER YOU you're the one who made my dreams come true A

Cmi F#dim2 G Ami Ami7 D7 G F#7 G Dmi7 G7

few kiss- es a- go. I RE- MEM- BER YOU you're the one who said "I love you

C Cmi F#dim2 G Dmi7 G7 C F#mi7 B7 E

too I do. did- n- r you know? I re- mem- ber ton, a dis- tant bell.

F#mi7 B7 E Emi7 A7-3 D F#7 Bmi F#7

And stars that fell like rain out of the blue.

G F#7 G Bmi7-3 E7 Ami

When my life is thru And the an- gels ask me to re- call —

Cmi G A7 F# G Emi7-3 Ami7 D7 G

— The thrill of them all. — Then I shall tell them I RE- MEM- BER YOU —

'AMPSTEAD WAY, THE

Moderato

It's so ab-so-lute-ly dif-f'rent and Ce-light-ful when you dance
 THE 'AMP-STEAD WAY. It's so far a-head of dream-ing, Why, it's
 prac-tic-'lly ro-mance THE 'AMP-STEAD WAY. Put
 wings on your shoes and tell your blues it's time to take a hol-i-day...
 If you like to kiss to mls-ic, well, you
 stand a bet-ter chance THE 'AMP-STEAD WAY.

IT ALL COMES BACK TO ME NOW

Moderato

IT ALL COMES BACK TO ME NOW; a star-ry sum-mer-sky, a
 a sea of mid-night blue, your
 laugh-ing you and I, a-lone. IT own. We
 face up-lift-ed to my
 called it a thrill of the mo-ment, and blamed the moon up a-bove.
 We did-n't know what the glow meant. We nev-er dreamt it might be love. IT ALL COMES BACK TO ME
 NOW, the love I threw a-way And now each lonely night I pray--
 that it will all come back to me some day.

IT'S YOU OR NO ONE

Moderato

IT'S YOU OR NO ONE for me, I'm sure of this,
 Please don't say No to my plea, 'cause if you do,
 Each time we kiss. Now and for-ev-er, And
 Then I'm all
 when for-ev-er's done, You'll find that you are still the one.
 through, There's this a-bout you, My world's an emp-ty
 world with-out you, IT'S YOU OR NO ONE for me.

GIVE ME A SONG WITH A BEAUTIFUL MELODY

129

Moderate
D7

GIVE ME A SONG WITH A BEAU-TI-FUL MEL- O- DY, words to the tune seem to say what you're think- ing of,

Gm

1.

Play it with strings 'til it sings in my mem- o- ry, - Just sing the words to the

1. Bb7

The sim-plest kind of a strain is

1. Cm7 F7 Bb C7

bound to re-main in your heart, - If it takes you way back to the past, -

1. Cm7 F7

It's the kind of a song that will last. And if the

2. G

girl and she'll fall in love. And when you're

D7 Gm C7

hold-ing her tight, You'll find I'm as right as can be, She'll be

Bb F7 Bb

glad that she fell to a beau-ti-ful mel- - - e- dy. -

GOING MY WAY

Moderate

This road leads to Rain-bow-ville. Go- ing my way?

Edim Bb F7 F+ Bb

Up a- head is Blue-bird Hill. Go-ing my way? Just pack a

Edim Bb F7 F+ Bb7 Eb C7

bas- ket full of wish- es And off you start with Sun- day morn- ing

F7 D7 Gm C7 F7 Cdim Gm C9

in your heart, 'Round the bend you'll see a sign "Dream-er's High-way"

Cm7 Bdim Cm7 F7 Eb Edim Bb F7 F+ Bb

Hap- pi-ness is down the line. Go- ing my way? The smiles you'll

Edim Bb Bb9 Eb+ Eb C7

gath-er will look well on you Oh, I hope you're go- ing my way too.

F7 D7 Gm Edim Bb Bdim F9 Eb

ON THE GOOD SHIP LOLLIPOP

Lightly

ON THE GOOD SHIP LOL- LI- POP It's a
Lem- on ade stands ev- 'ry- where crack- er-

sweet trip } to a can- dy shop And where bon- bons play
jack bands } fill the air And there you are

1. C
on the sun- ny beach of Pep- per-mint bay.
happ- y land- ing on a

2. C C7
choc- o- late bar. See the sug- ar bowl do a

F
toot- sie roll with the big bad dev- il's food

D7
cake. If you eat too much ooh, ooh, —

G Adim G7 C
you'll a- wake with a tum- my ache ON THE GOOD SHIP

G7
LOL- LI- POP It's a night trip in- to bed you hope with

C
this com- mand: All a- board for Can- dy land.

LILACS IN THE RAIN

Peter De Rose

Moderately

G9 C G+ C7
I see Li- lacs In The Rain, and you are with me a-
When we part- ed in the lane, the skies were tear- ful with

Bb7 G+ C A7 D7 1. G+ C G7
gain, when A- pril sprin- kles her dreams in my heart,
rain, the scent of li- lacs re- mained

2. G7 C F Fm
in my heart. Two oth- er arms a-

C Am Ab7 G7
round you now, Some oth- er love has found you now,

C G+ C7 F G7 3.
But when love for- gets to smile, My dar- ling, once in, a

Bb7 G+ C A7 D7 G7 C
while re- mem- ber A- pril and Li- Lacs In The Rain.

NAUGHTY BUT NICE

Moderately

131

C A7+ Dm G7 G7+ Cma7
 Na-na be naught-y Naught-y but nice See if I'm
 Glad-ly I'd chance the stares of a few If I could
 Am7 Dm7 G7 C
 made of sug-ar and spice To all con-ven-tion I call out
 dance the Bun-ny Hug, too Sup- pose
 1. C7 F
 "Gang-way!" I con- fess that I wan-na care Jess than E- va Tan- guay
 2. Am E7 D7 C
 stran-ger should ar- range a tein a leto While he be-comes pleas-ant a-
 cross a hot pheas-ant I'll put the whole thing to ice That's if I'm naught-y
 Ab7+ Dm7 G7 C
 not ver- y naught- y Just sort o' naught- y but nice.

THERE! I'VE SAID IT AGAIN,

Slowly with expression

F#5-9 Bb Fm7 Bb9 Bb+ Eb Bb Edim
 I love you, there's nothing to hide It's bet-ter than burn-ing in-side } I
 I've said it, what more can I say Be-lieve me, there's no oth-er way
 Cm7 F7 Fm G7 C9 1. F7 2. Cm5 F7
 love you, - no use to pre-tend, - There I've Said It A- gain. Said it A-
 I will to the end, -
 Bb Fm7 Bb9 Fm7 Ddim Eb Bb7 Bb+ Eb
 gain. I've tried to drum up a phrase that would sum up all that I feel - for you. But
 Cm7 C9 Gm7 Edim Cm7 F9 F+ F#5-9
 what good are phrases? the thought that amazes is you love me, and it's heav-en-ly, For
 Bb Fm7 Bb9 Bb+ Eb Bb Edim
 give me - for want-ing you so, but one thing - I want you to know, I've
 Cm7 F7 Fm G7 C9 Cm7 F7 Bb
 loved you - since heav-en knows when, - THERE! I've Said It A- gain.

THESE THINGS I OFFER YOU (For A Lifetime)

Very slowly

bb7
 A heart that longs for you, Two arms that will be true, These
 things I of- fer you - for a life-time. - Two lips with one de- sire, To
 set your heart a- fire, These things I of- fer you - for a life time. - A
 Eb
 co- zy lit- tle nest just meant for us to share, Per- haps a ti- ny guest will
 F7 Bb
 be ar- riv- ing there! My life, my love, my all, are
 G7 Cm F7 Bb
 at your beck and call, These things I of- fer you - for a life-time.

ABA DABA HONEYMOON, THE

Moderato

Ed
 "Ab- a, dab- a, dab- a, dab- a, dab- a, dab- a, dab," Said the Chis- pie to yhe
 Monk, "Bab- a, dab- a, dab- a, dab- a, dab- a, dab- a, dab," Said the
Bb7
 Mon- key to the Chisp. All night long they'd
Ed
 chat- ter a- way, — All day long they were hap- py and gay —
F7 *Bb* *Gdim* *Bb7*
 Swing- ing and sing- ing in their hum- ky, ton- ky way.

Ed
 "Ab- b, dab- a, dab- a, dab- a, dab- a, dab- a, dab," means: "Monk, I love but
 you?" "Bab- a, dab- a, dab", in mon- key talk, means
G7 *Ca* *F#*
 "Chisp, I love you too." Then the big ba- boon, one
Ed
 night in June, He mar- ried them, And ve- ry soon they
F7 *Bb7* *Ed*
 went up- on — their ab- a dab- a hon- ey moon. —

NEED YOU

Moderato

F *C7*
 NEED YOU — Oh, how I NEED YOU — The nights are lone- ly —
 Miss you — miss you — Come back, my Dar- lin' —

1. *F* 2. *F* *Bb*
 — since we're a- part — my heart — I'm sor- ry,
 — and soothe —

F *G7*
 Dear, I made you cry — Please for- give and for- get the day gone

C7 *F* *C7*
 by — I NEED YOU — Oh, how I NEED YOU —

F
 — Come back, my Dar- lin' — and mend my heart, —

I'LL NEVER BE FREE

Slow Blues F_4

133

Each time I hold some-bod-y new my arms grow
And when my lips burn with de- sire no oth- er

cold ach-ing for you, No one can take your place, dar-ling, in
kiss puts out the fire, Though I may try and try no one can

my em- brace, I'LL NEV- ER BE FREE.
sat-is- fy this long-ing in me.

1.
I'LL NEV- ER BE FREE from your smile so tan-der, The

sweet sur- ren- der in your eyes. How can I be free when I

still re- mem- ber how you could thrill me with a

sigh, Just like a chain bound to my heart Your love re-

mains when we're a- part, Each kiss I gave to you made me a

slave to you. I'LL NEV- ER BE FREE.

PASSE

Slowly

Can our love be Pas- se when you seem kind of lost with- out me And
(you still haunt fa- mil- iar plac- es And

I've that lone- ly look a- bout me, How can it be? ry?
ev- ry dream of mine em- brac- es your mem- o-

You try to dance with some- one new, Dar- ling I do too but we're bored to

tears, Why are you and I on- ly pass- ers by, wast- ing pre- cious

years? Why can't we start o- ver, oh, heav- en knows there must be

some way, A love like ours just can't be Pas- se, Sweet- heart.

JUST AN ECHO IN THE VALLEY

Slowly con sentimento

Musical notation for the song 'Just An Echo in the Valley'. It consists of four staves of music in B-flat major (two flats). The melody is simple and sentimental. Chords are indicated above the staff: Bb, F7, Bb, Eb, Ebm, Bb, C7, F7, Bb.

Just An Ech- o } ooh hoo! } In The Val-ley } ooh hoo! } But it
 Can't you hear it, } Thru the twi-light } When it
 brings back sweet mem-ries of you _____ How I wish we were
 an-swered "I love you" I do _____
 here Just like we used to be For since you have gone There's
 noth-ing left for me Just An Ech- o ooh- hoo! In The Val-ley ooh-
 hoo! But it brings back sweet mem-ries of you. _____

JUST ANOTHER POLKA

Polka tempo

Musical notation for the song 'Just Another Polka'. It consists of six staves of music in B-flat major. The tempo is marked 'Polka tempo'. Chords are indicated above the staff: Bb, F7, C7, Bb7, Eb, C7, F7, Bb.

This is just an-oth-er pol-ka, Just an-oth-er pol-ka, but oh, what a
 girl in my arms. — Am I in heav-en since we met?
 Is this the Phil-har-mon-ic play-ing ho-me-o and Ju-li-et? No!
 Just an-oth-er pol-ka, like an-y oth-er pol-ka, but some-how the
 mus-ic has charms. — This is just an-oth-er pol-ka, tut,
 no-ly Schmil-ka! Oh, what a girl in my arms. —

OLE FAITHFUL

Slowly

Musical notation for the song 'Ole Faithful'. It consists of four staves of music in B-flat major. The tempo is marked 'Slowly'. Chords are indicated above the staff: F, Bb, F, Bb, F, Bb, C7, F, Bb, C7, F.

Ole Faith-ful, we rode the range to-
 geth-er Ole Faith-ful, in ev-'ry kind of
 weath-er, When your roun-up days are o-ver There'll be
 pas-tures with white clov-er, For you, Ole
 Faith-ful, pal o' mine. —

PLAY ME AN OLD FASHIONED MELODY

135

Play Me An Old Fash - ioned Mel - o - Dy.
 A sim - ple tune, A ten - der rhyme.
 A sweet re - frain that will al - ways be A fav - rite
 mel - o - dy - - - with Fath - er Time - - - When I am
 lost in my rev - er - ie, I hum a
 theme and dream a - long - - - And as I
 stroll down on mem - ry lane I rem - i -
 nisce with an old love song. Play Me An

For He's A Jolly Good Fellow.

For he's a jol - ly good fel - low, For he's a jol - ly good fel - low. For
 he's a jol - ly good fel - low, which no - bod - y can de - ny.
 Which no - bod - y can de - ny which no - bod - y can de - ny To he's a jol - ly good fel - low, For
 he's a jol - ly good fel - low, For he's a jol - ly good fel - low which no - bod - y can de - ny.

TEXAS MOON

Shine TEX - AS MOON, light the skies to - night, For
 in her eyes eyes to - night, Be -
 me, and my dar - ling, and love. We'll stop to
 sure they are glow - ing with love.
 lin - ger be - neath the kiss - ing tree, Show me how help - ful a
 moon - beam can be. And when we em - brace in a kiss di -
 vine Just shine. Tex - as Moon. make her mine.

LADY OF THE EVENING

Musical notation for the song 'Lady of the Evening'. It consists of three staves of music. The first staff has a key signature of one sharp (F#) and a time signature of 4/4. The melody is written on a treble clef. The lyrics are: 'Eve-ning La-dy of the eve-ning I can hear you'. The second staff continues the melody with lyrics: 'call-ing me call-ing while the shades are'. The third staff continues with lyrics: 'fall-ing fall-ing ov-er land and sea'. The fourth staff has lyrics: 'You can make the cares and troub-les that fol-lowed me thru the'. The fifth staff has lyrics: 'day Fold their tents Just like the A-rabs and si-lent-ly steal a-'. The sixth staff has lyrics: 'way Eve-ning Lady of the eve-ning I hear you call-ing me'. Chords are indicated above the notes: G, A7, D7, E7, A7, G, E7, A7, D7, G, C, Cm, G, A7, D7, G.

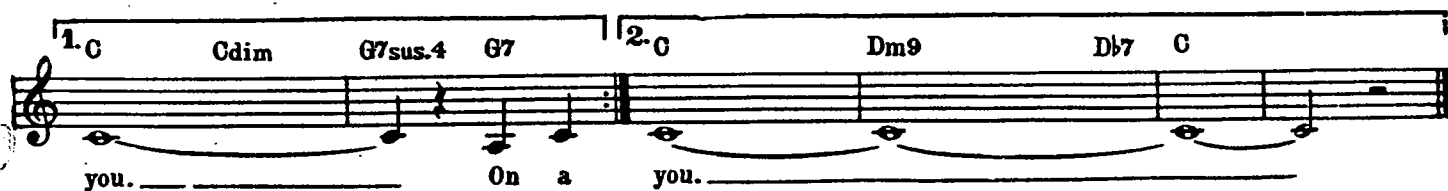
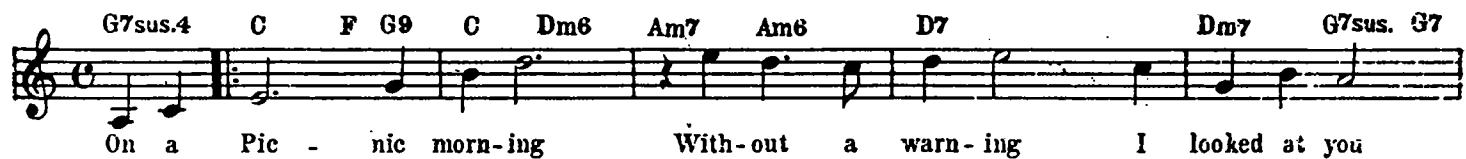
LOOK FOR THE SILVER LINING

Musical notation for the song 'Look for the Silver Lining'. It consists of four staves of music. The first staff has a key signature of one flat (Bb) and a time signature of 4/4. The melody is written on a treble clef. The lyrics are: 'Look for the sil-ver lin-ing when e'er a cloud ap-'. The second staff continues the melody with lyrics: 'pears in the blue re-mem-ber some where the sun is shin-ing'. The third staff continues with lyrics: 'and so the right thing to do is make it shine for you a'. The fourth staff continues with lyrics: 'heart full of Jovs and glad-ness will al-ways ban-ish'. The fifth staff continues with lyrics: 'sad-ness and strife so al-ways look for the sil-ver'. The sixth staff continues with lyrics: 'lin-ing and try to find the sun-ny side of life'. Chords are indicated above the notes: Bb7, Eb, Fm7, Bb7, Eb, Cm, F7, Bb7, Eb, F7, Bb7, Eb, Fm7, Bb7, Eb.

PERFECT WALTZ, THE

Musical notation for the song 'The Perfect Waltz'. It consists of six staves of music. The first staff has a key signature of one flat (Bb) and a time signature of 3/4. The melody is written on a treble clef. The lyrics are: 'The Per-fect Waltz, the per-fect theme To make a dream come'. The second staff continues the melody with lyrics: 'We'll make to- night the per-fect night When all our thoughts en-'. The third staff continues with lyrics: 'true, The per-fect dance, I found my chance To be so close to'. The fourth staff continues with lyrics: 'twine, And in a kiss we'll find the bliss, For-ev-er'. The fifth staff continues with lyrics: 'you, And then ver-y soon, we'll blend like the tune, And'. The sixth staff continues with lyrics: 'dance on a moon-beam to heav-en. yours and'. The seventh staff continues with lyrics: 'mine, The mu-zic is end-ed, Two hearts are'. The eighth staff continues with lyrics: 'blend-ed With-in the rae-ture of The Per-fect Waltz'. Chords are indicated above the notes: G, E7, Am7, D7, G, E7, Dm6, E7, Cm, C4, Eb7, D7, Am7, G7, Am, E7, A7, Ab7, G, D7, G.

PICNIC



THIS IS MY BELOVED

Moderato

C Dm7 G7 C

This is my be- lov- ed, Love- ly she is and
And if you asked me

Dm7 G7 C7 F C

fair- why, To hear her laugh, I'd give up half of an- y
I'd say to you, her eyes are blue with all the

F C

king- dom an- y- where, If I had a king- dom an- y
blue- ness of the sky, Or some lone- ly corn- er of the

1. Eb G7 2. C

where! sky, How will I find the

Ab Eb7 Ab

words to tell the lit- tle ways a- bout her I a- dore? When

C G+ C Am D7 Am7 D7

rob- ins sing, they sing for her, and Moth- er Na- ture fash- ioned

G Gdim G7 C Dm7 G7

Spring for her, This is my be- lov- ed,

C Dm7 G7 C7

Ev- 'ry- thing I hold dear, And this I know, If

F C D7

she should go, - tho' I might nev- er shed a tear, Still my

C F Fm Dm7 G7 C

world would sure- ly dis- ap- pear.

HONEY'S LOVIN' ARMS

(J. Meyer)

Moderato

F Bb7

I love your lov- in' arms, - They hold a world of charms, -
I love you more each day, - When years have passed a- way, -

C D7

A place to nes- tle when - I am lone- ly,
You'll find my love ha- longs to you on- ly,

1. G7 C7 F7

A co- sy Mor- ris chair, - Oh what a hap- py pair, -

(1.) Bb G7 C9 C7

One ca- r- s, - Hap- pi- ness, - Seems to bless my lit- tle Hon- ey,

2. G7 C7 F7 Bb G7

'Cause when the world seems wrong, - I know that I be- long -

F G7 C7 F

Right in my Hon- ey's lov- in' arms.

ACROSS THE ALLEY FROM THE ALAMO

Moderate

139

A- CROSS THE AL- LEY FROM THE AL- A- MO, Lived a
pin- to po- ny and a Na- va- jo, Who sang a sort of In- di- an
Hi- de- ho — to the peo- ple pass- ing by. The
pin- to spent his time a- swish-in' flies and the Na- va- jo watched the
la- zy skies And ver- y rare-ly did they ev-er rest their eyes on the
peo- ple pass- ing by. One day, they went a-
walk- in', a- long the rail- road track, They were
swish-in' not lock- in' TooT! TooT! they nev- er came back.
A- CROSS THE AL- LEY FROM THE AL- A- MO, When the
sum- mer sun de- cides to set- tle low, A fly sings an In- di- an
Hi- de- ho — to the peo- ple pass- ing by.

IT ISN'T FAIR

Slowly with expression

It Is-n't Fair for you to { taunt me, How can you make me care this way?
thrill me, Why do you do the things you do?
It Is-n't Fair for you to { want me, If it's just for a day. dreams that can't come
fill me with those
true, dear, Why is it you came in- to my life and made it com-
plete? You gave me just a taste of high life, If this is love, then
I re-peat, It Is-n't Fair for you to taunt me, How can you make me care this
way? It Is-n't Fair for you to want me, If it's just for to- day.

Good-Bye, My Lover, Good-Bye

140

The ship goes sail-ing down the bay, Good-bye, my lov-er, good-bye! We
 may not meet for ma-ny a day, Good-bye my lov-er good-bye! My
 heart will ev-er more be true, Tho' now we sad-ly say a-dieu: Oh,
 kiss-es sweet I leave with you, Good-bye, my lov-er, good-bye! The
 ship goes sail-ing down the bay, Good-bye, my lov-er, good-bye! 'Tis
 sad to tear my heart a-way! Good-bye, my lov-er, good-bye.

DO YOU CARE

Do you care is there a chance for me Do you
 care I wish I knew won't you try to con-fess - that you
 find hap-pi-ness is a ten-der car-ress the way I do... Do you
 care that I am so in love please be fair you know it's true
 and just sup-pos-ing I should say that I've a heart to share
 could it mat-ter at all do you care do you

YEARNING

F Bb9 F Bb C7 C7 F F F F
 F Bb C7 F -3- Am E7
 Am C7 F Bb9 F Bb C7 F

COAX ME A LITTLE BIT

Moderate Rumba Tempo

141

COAX ME A LIT-TLE BIT, COAX ME A LIT-TLE BIT; A little, little, little
I'll tell you what to say, Here's what you've got to say: 'pretty, pretty, pretty

lit-tle bit. COAX ME A LIT-TLE BIT, COAX ME A LIT-TLE BIT;
pret-ty please. I'm gon- na peut a bit, Till you give out a bit,

If you wan- na be kissed. sist. So; Oh, Oh,
And you real-ly in-

Chat-ter me, — With your flat-ter- y. — You know the reas-on why I'm

teas-y, — What good is some- thing that comes eas- y —

COAX ME A LITTLE BIT

Oh, Oh, Love is grand, — If you un- dar-stand. —

It all de- pends the way that you be- gin, — How soon I'm in — your

arms. So, COAX ME A LIT-TLE BIT, COAX ME A LIT-TLE BIT;

A lit- tle, lit-tle, lit-tle, lit-tle bit; A lit-tle, lit-tle, lit-tle,

lit- tle bit; A lit- tle. lit- tle bit more! —

INTO EACH LIFE SOME RAIN MUST FALL

Moderato

IN- TO EACH LIFE SOME RAIN MUST FALL, But too much is

fall-ing in mine. — In- to each heart some tears must

fall, But some day the sun will shine. — Some folks can

lose the blues in their hearts, But when I think of you an-

oth- er show- er starts. IN- TO EACH LIFE SOME RAIN MUST

FALL, But to much is fall- ing in mine. —

INKA DINKA DOO

Moderato

INK- A DINK- A DOO, A dink- a dee, A dink- a doo.
 Oh, what a tune for crooning, INK- A DINK- A DOO, A dink- a
 dee, A dink- a doo, It's got the whole world spoon-ing Es- ki- mo
 bells up in Ice- land, Are ring-ing, They've made their own Par- a-
 dise Land, Sing-ing INK- A DINK- A DOO, A dink- a dee, A dink- a
 doo, Simp-ly means INK- A DINK- A DEE A DINK- A DOO.

I SAW STARS

I Saw Stars I heard a bird- ie sing so
 sweet, so sweet, The mo- ment I fell for you dream came true A
 up! wake up! Your won- der- ful
 new born feel- ing, had me reel- ing I said to my- self Where an
 I It's all so haz- y, may sound cra- zy There was- 'nt a star in the
 sky, still I Saw Stars I heard a bird- ie sing so
 sweet, so sweet The mo- ment I fell for you.

IF I SHOULD LOSE YOU

Molto Moderato

If I should lose you The stars would fall from the sky
 side me The rose would bloom in the snow
 If I should lose you The leaves would with- er and die The birds in
 With you be side me No winds of win- ter would blow I gave you
 May- lime would sing a mourn- ful re- frain And I would wander a- round
 my love And I was
 hat- ing the sound of rain. With you be- liv- ing a dream, But
 liv- ing would seem in vain If I lost you.

I'D BE LOST WITHOUT YOU

Medium slow

143

I'd be lost without you — May-be I lose my mind, I'd be
I would suf-fer each day, — Lose my ap-pe-tite, I'd be

lost with-out you. — Ba-by, I'm the kind who would nev-er for-get, —
wast-in' a-way, —

1. al-ways re-gret — If I should ev-er make you wor-ry or fret. —

2. Griev-in' ev-ry night. If you should ev-er tell me that it's

o-ver and thru, I'd be lost with-out you. —

I'LL NEVER SAY "NEVER AGAIN" AGAIN

Moderate

I'll nev-er say "Nev-er a-gain" a-gain, 'Cause here I am in love a-gain,
nev-er say "Nev-er kiss you a-gain," 'Cause here I'm kiss-ing you a-gain, —

Head ov-er heels in love a-gain with you! — I'll do. —

That's just the thing I said I'd nev-er

I walked a-way and said 'good-bye,' — I was has-ty, was-n't I? — I missed you so I

thought I'd die, — but it's all ov-er now, throw my hat in the sky! — I'll nev-er say 'nev-er a-

gain' a-gain. 'Cause here I am in love a-gain, Head over heels in love a-gain with the same sweet you! —

I'LL DANCE AT YOUR WEDDING

Moderato

I'LL DANCE AT YOUR WED-DING, I'll dance at your wed-ding, I'll dance at your
drink to your fath-er, — drink to your moth-er, — Then I'll have an-

wed-ding, I'll have a won-der-ful time. — Auld Lang Syne. — I'll

oth-er — for

kiss all the lad-ies, — The young and old and then, I'll

have my-self an-oth-er drink, And kiss them all a-gain. — I'LL DANCE AT YOUR

WED-DING, — I won't miss that wed-ding, — I'LL DANCE AT YOUR WED-DING, — Am

I gon-na shine — At your wed-ding and mine. —

I'M YOURS TO COMMAND

Moderato

My life and my love, dear, I place in your hand They're yours and yours
The castles you've dreamed of, the things that you've planned. I'll make them come
on-ly, I'm yours to com- mand. I'm yours to com-
mand. I may not have fame, — I may not have wealth, — but
dar-ling I'll find — a way. What- ev- er it is, — wher- ev- er it is, — I'll
bring on a gold- en tray. I love you so mad- ly, and here where we
stand, I give my- self glad- ly, I'm yours to com- mand.

IN A LITTLE GYPSY TEA ROOM

Moderato

It was in a lit- tle Gyp- sy tea room When I was feel- ing blue,
When the Gyp- sy came to read the tea leaves It made me feel quite gay,
It was in a lit- tle Gyp- sy tea room I first laid eyes on you,
When she said that someone in the tea room Would steal my heart a- way.
I real-ly thought it in- con- ceiv- a- ble, — But just im- a- gine my sur- prise,
You made the sto- ry quite be- liev- a- ble, — Right there in front of my eyes. —
With a smile that's sweeter than the ros- es, You made a dream come true,
It was in a lit- tle Gyp- sy tea room I gave my heart to you.

DREAM OF LOVE

(LIEBESTRAUM)

Moderato

Dream of Love, a Dream of June and
Two sweet lips, That give a won- drous
Ros- es, Tak- ing me back to you.
prom- ise, Tell- ing of love so true.
Moon- light in the skies, — Love- light in your eyes —
That thrills me through, — And makes my heart grow
fond- er, My Dream of Love and you.

MY FAVORITE SONG

Slowly
E7

145

My fa- vor- ite song — is the song that they play — when we're danc- ing, —
Just an- y old time — is my fav- o- rite time — 1. G D7 2. G
— An- y time that we're danc- ing, — that's my fa- vo- rite song. — song. —
— And as long as we're —
— You breathe a mag- ic charm in- to the mel- o- dy, — leav- ing a
— mys- tic spell — in ev- 'ry word just for me. My fa- vor- ite song — is the
— song that they play — when I'm danc- ing, — an- y- time that I'm danc- ing. —
— but that's on- ly true, — an- y time that I'm danc- ing with you.

ONE MORE TIME

Moderato
B7

One More Time — Just One More Time — { Let me
— You can
do the thing that I used to do Let me sit down to some tea —
bawl me out, you can call me names if you
(1.) B7 2. Am B7 Am B7
— for two — let me play those par- lor games —
One More Time — Just One More Time. —
Eat- ing all a- lone, Be- ing all a- lone's mak- ing me

la- zy Walk- ing all a- lone, Talk- in'
all a- lone's Driv- ing me cra- zy.
One More Time — Just One More Time — Let me
touch the skin that I love to touch, That I did- n't think that I'd
miss so much, — One More Time. —

SWEETHEART DARLIN'

Allegro Moderato

There's a light in your eyes } Sweet-heart Dar- lin' _____
 Like the light in the skies }
 { and it makes all the world fair and the bright
 { when the morn- in' steals out of the night

1. _____
 2. _____

'Tis love- light a shin- in' for some- one _____
 Sure I'm won- d'ring just who it could be, my
 dar- lin' There's a light in your eyes Sweet-heart Dar- lin' _____
 Tell me dar- lin' it's shin- in' for me. _____

SERENADE OF THE BELLS

Moderato

In the sleep-y town of San Juan-i-ta There's stor-y that a pa-dre tells
 Seems they asked the padre for permission to be married earl-y in the spring

1. _____
 2. _____

Of a gay se-nor and se- no- ri- ta and the Ser- e- nade of the Bells.
 But their folks had made just one condition That the mission bells had to
 ring. Ev- 'ry one knew the bells were brok-en, And had-n't sounded for a long, long
 time Then one night the vil- lage was as-ound- ed for the bells be-gan to
 chime. Still the bells are broken, goes the stor-y But if in your heart a true love,
 dwells They will ring for you in all their glory, That's the serenade of the Bells.

STARS WILL REMEMBER. THE

Medium slow.

The stars will re- mem-ber the night we said good- bye, The
 A rose as a tok- en, a kiss that brought a sigh,
 stars will re- mem-ber, so will I _____ I. _____ And now the
 stars and I _____ we share the lone- ly lane, _____ But in my
 sol-i- tude it seems I hear you call my name. The
 world may for- get you as, time goes pass- ing by, The
 stars will re- mem-ber, so will I. _____

SOME DAY

Moderately slow

147

Some day — you will seek me and find me, — Some day —
 — of the days that shall be. — Sure-ly — you will come and re-
 mind me — of a dream that is call- ing — for you and for me. —
 — Some day — when the win- ter is o- ver, — Some day —
 — in the flush of the spring — My soul — shall dis- cov- er the
 soul born — for my lov- er, the girl who can make me a king.

SOMEONE TO LOVE

Moderately

I've got the blues for my } SOME- ONE TO LOVE, —
 If I could find for my }
 How I could use a SOME- ONE TO LOVE. —
 I would- n't mind those clouds up to a- bove. —
 1. Am B7 Em A7
 Oh, how I miss the thrill of a kiss, the ring of a 'phone, —
 1. Am A7 D7 Dm7 G#F7
 Some- bod- y's charms to hold in my arms when- ev- er I'm lone- some. —
 2. Dm7 Fm F B7 C B7 Eb9 A9
 Tell me, am I just dream- ing, or can it be true, —
 A+ Dm7 G7 C
 — my SOME- ONE TO LOVE — is — you? —

UNFORGETTABLE

Un- for- get- ta- ble, — { That's what you are, — Un- for- get- ta- ble —
 in ev- 'ry way, — And for ev- er- more, —
 — the near or far. — like a song of love that clings to me,
 — that's how you'll stay. — That's why, dar- ling, —
 1. C Am6 A7 Dm Eb
 How the thought of you does things to me, Nev- er be- fore — has
 2. Eb 2. Fm C Am6
 some- one been more. — it's in- cred- i- ble, That some- one so
 A7 D7 G7 C
 un- for- get- - ta- ble — Thinks that I am un- for- get- - ta- ble, too. —

WHERE'D YOU GET THOSE EYES?

Where'd you get those eyes? How'd you grow so sweet? Where'd you get those lips? How'd you grow so nice?

Where'd you get those dimples, honey? Where'd you get that new blue bonnet? With the doo wack-e-

1. smile so sunny? Those chin, those nose, those rosy cheeks, doo-does on it?

2. I'm gone, been gone, for weeks and weeks, Please make me happy and put me wise.

Where'd you get those great big eyes?

GREEN-UP TIME

(LOVE LIFE)

Allegro non troppo

Yes-ter-day morn-ing I did see bloss-oms on the Then I be-gan to look a-round And in ev-ry ap-ple tree, I took a breath and thought, could it be, it's field I found greens were a-push-ing up through the ground for green-up time? green-up time. And

sure e-nough the blue-bells tink-led A-pril in the glen, And sure e-nough I fell in love with love a-gain. Then I start-ed feel-ing am-ful bright, Had a thought that hit me right.

I'll have my hon-ey dance me to-night and have a time to wel-come in the green-up time.

GOT A DATE WITH AN ANGEL

Moderate
Bbm

149

Got a date with an an- gel, Got # to meet her at sev- en,
She's so love- ly be- side me, And what- ev- er be- tide me.

Got a date with an an- gel, And I'm on my way to Heav- en.
Got an an- gel to guide me, So } I'm on my way to Heav- en.

Soon I'll hear the bells ring out, And the cho- ir will sing out,
When the pearl- y gates swing out She'll beck- on to me.

I've been wait- ing a life- time, For # this evening at sev- en,
Got a date with an an- gel And I'm on my way to Heav- en.

EIGHTY MILES OUTSIDE OF ATLANTA

Bout eight- y miles out- side of At- lan- ta They live in a
The folks who meet you The peo- ple who greet you They sort- a po-

la- zy kind of way, } Bout eight- y miles out- side of At-
lit- ly swing and sway

lan- ta G A. 1. C7 2.

They got doors that nev- er had an- y lock in

All they got they're per- fact- ly will- ing to share.

They can't hear ol' op- por- tu- ni- ty knock- in' While they're
rock- in' them- selves to sleep in that ol' rock- in' chair. They nev- er
wor- ry they ain't in a hur- ry Be- cause they know they're gon- na stay

Bout eight- y miles out- side of At-
lan- ta G A.

(MEXICAN HAYRIDE)

GIRLS

HUMPTY DUMPTY HEART (PLAYMATES)

HUMPTY DUMPTY HEART (PLAYMATES) Slowly and smoothly

C C+ — — — — — Am Bb7 A7 Dm A7 — — — — — Dm Fm

Who's giv-ing that line to you? You think it's di-vine, do you?
You're let-ting a grin kid you, You nev-er bid win, did you?

C Am7 Dm G7 G+57 1. C Am7 Dm7 Bdim 2. C7

You're a cra-zy, HUMP- TY DUMP- TY HEART. HEART. — Don't mean to
Just a sil-ly

Dm7 Dm6 E7 Am — — — — — Dm6 E7

crit-i-cise, or say I'm wise, But if you will just re-call, You

Am — — — — — Am7 Am6 B7 Fm Ab7 Dm7 Db7

sat on a gar-den wall, And you know what hap-pened,

C C+ — — — — — Am Bb7 A7 Dm A7 — — — — — Dm Fm

You'll still take a chance, won't you? You sure want ro-mance, don't you?

C Am7 Dm7 G9 Bdim C

Hope you're luck-y, HUMP- TY DUMP- TY HEART.

I'VE HEARD THAT SONG BEFORE (YOUTH ON PARADE) *Moderato*

151

It seems to me I'VE HEARD THAT SONG BE-FORE, — It's from an old fa-mil-iar score, — I know it well, that mel-o-dy, — said "For-ev-er-more." For-ev-er-ar- —

It's fun-ny how a theme re-calls a fa-vor-ite dream, — A dream that brought you so close — to me. — I know each more's a mem-o-ry. — Please have them play it a-gain, —

And I'll re-mem-ber just when — I HEARD THAT LOVE-LY SONG BE-FORE.

HOORAY FOR LOVE (CASHBAM) *Very Moderately*

Love, love, HOO- RAY FOR LOVE! Who is ev-er too bla- some trust to fate for love, Oth-ers have to take off

se for love? Make this a night for love. weight for love, Some go ber- serk for love,

If we have to fight let's fight for love. Some sigh and Loaf-ers ev-en go to work for love. Sad songs are

cry for love. Ah, but in Pa-ree they die for love. sobbed for love, Peo-ple have their nos-es bobbed for love.

Some waste a-way for love. } Just the same HOO- RAY FOR Some say we pay for love. }

LOVE. — It's the won-der of the world, (Or the blun-der of the world) It's a rock-et to the moon. (With a touch of Claire De Lune) It gets you high, it gets you low, But once you get that glow, Oh!

I COULDN'T SLEEP A WINK LAST NIGHT

(HIGHER AND HIGHER) 153
Moderato

Bb D7 D-57 G7

I could- n't sleep a wink last night— be- cause we had that sil- ly
I did- n't have my fav- 'rite dream— The one in which I hold you

Gm7 C7 F7 1. Bb Gm7

fight— I thought my heart would break, the whole night through, I
tight— I had to call you up this

(1.) C47 C7 F7 2. Bb Gm7

knew that you'd be sor- ry, and I'm sor- ry too. morn- ing, to see if

Cm7 D7 G7 Cm7 F7

ev- 'ry-thing was still all right— Yes, I had to call you up this

Bb Ddim C7 F7 Bb

morn- ing, 'Cause I could- n't sleep a wink last night.

I WISH I DIDN'T LOVE YOU SO (PERILS OF PAULINE) - LOESSER

Eb Gm Bb7 Eb Ab Slowly Abm

I wish I did- n't love you so, My love for
need your kiss, Why must your

Eb F7 Bb7 Eb 1. Bb7

you, Should have fad- ed long a- go, you, kiss
tor- ture me as long as this?

2. C7 Fm

I might be smil- ing by now with some new ten- der friend

G7 C7 F7

Smil- ing by now with my heart on the mend,

Bb7 Eb Gm Bb7 Bb

But when I try, Some- thing in that heart says "No,"

Ab Abm Eb F7 Bb7 Bb

You're still there I wish I did- n't love you so.

IN THE MIDDLE OF NOWHERE

C F G7

I'm in the mid- dle of no- where.
So if I wind up with no- one

C Gdim Dm7 G7 C Cdim C

I'm in be- twixt and be- tween. Dark is the star- light a-
How can I help but be blue? I'm in the mid- dle of

1. F Cdim C Am7

bove me nev- er know- ing you love me

(1.) D7 C Cdim Dm7 G7 2. D7

I go drift- ing from dream to dream, and no- where

Ab9 G7 C

'Cause I'm get- ting no- where with you.

IT MUST BE FUN (MEXICAN HAYRIDE)

It must be fun to be you
 And play with love as you do.
 What ever heart you de- sire.
 To treat each new ro- mance As mere- ly one more dance
 Or just an- oth- er book to glance through
 And when you're bored with it, To tear it in two
 It must be fun to be you.

I DIDN'T MEAN A WORD I SAID

(DO YOU LOVE ME) Moderately

I did- n't mean a word I said And if I hurt you, I'm
 sor- ry, I did- n't mean to lose my head And if I
 made you cry I'm sor- ry, It was just an- oth- er fool- ish
 quar- rel won't you end it with a kiss and just re- mem- ber this, Ex-
 cept the time I said "I love you," I did- n't mean a word I
 said, I did- n't mean a word I said.

LIKE SOMEONE IN LOVE (BELLE OF YUKON) Moderato

Late- ly I find my- self out as gaz- ing at
 Late- ly I seem to walk as tho I had
 stars, hear- ing gui- tars like some- one in love
 wings, bump in- to things
 Some- times the things I do a- stound me,
 Each time I look at you I'm
 Most- ly when- ev- er you're a- round me.
 limp as a glove and feel- ing like some- one in love.

GOD BLESS AMERICA

Irving Berlin

155

VOICE *FA* *G⁷dim* *Gm* *C7*

GOD BLESS A - MER - I - CA Land that I

love Stand be - side her and guide her Thru the

night with a light from a - bove From the moun tains to the prai - ries To the

o - ceans whitewith foam GOD BLESS A - MER - I - CA

My home sweet home GOD BLESS A - MER - I - CA

My home sweet home home home

LOVELY WAY TO SPEND AN EVENING, A (HIGHER AND HIGHER)

Moderato

F *C7* *F7* *Bb* *Gm* *C7*

This is a love - ly way to spend an eve - ning,

Can't think of an - y - thing I'd rath - er do as love - ly as

you. A cas - u - al stroll thru a gar - den, a kiss by a la - zy le -

goon, Catch - ing a breath of moon - light, Hum - ming our fav - rite

tune. This is a love - ly way to spend an eve - ning,

I want to save all my nights and spend them with you.

MY BELOVED (SLICK FROM PUMPKIN CREEK)

Slowly

G *Dm* *G* *Ddim* *Am*

My love - lives for your love, for your smile, for your sigh, my be - lov - ed.

My lips - long for your lips and the warm - near - ness of my be - lov - ed.

Each de - sire you de - sire I'll take as my com - mand. Make ros - es grow

in the snow if you should so de - mand. I'll show - you a rain - bow an - y

time, an - y place my be - lov - ed; And I'll make a neck - lace of the

bright - est stars a - bove and give it, my be - lov - ed, to you.

TAKE ME OUT TO THE BALL GAME

Take me out to the Ball game, take me out with the crowd -
Buy me some pea-nuts and crack-er-jack, I don't care if I
nev-er get back Let me root root root for the Home-team. If
they don't win it's a shame. For it's one team three strikes, you're
out at the old Ball-game. game.

ROSEANNA

(ROSEANNA M. COY)

ROSE- AN- NA, ROSE- AN- NA, The wind sings her name And
moon smiles her smile, 1. 2. G7
all night through, all chilly night through She sets my heart a flame. while.
where I walk, wher- ev- er I walk She fol- lows all the
Lit-tle did I know, lit-tle did I care, When I met her danc- ing at the fair.
Lit-tle did I crave, lit-tle did I cry, Lit-tle did I dream I'd be
haunted by ROSE- AN- NA, ROSE- AN- NA, I love her a- lone, And
now I'll need, I'll ev-er-more need ROSE- AN- NA for my ve- ry

PERSONALITY (ROAD TO UTOPIA)

When Ma- dame Pomp- a- dour was on a ball room floor Said all the
And think of all the books a- bout Du Bar- ry's looks What was it
gen-tle-men "Ob- vi- ous- ly" The Ma- dame has the cut-est Per- son- al- i- ty -
And what did Ro- me- o see in Jul- i- et Or Pi- er- rot in
Pi- er- rette, Or Jup- i- ter in Jun- o? You know! And when Se-
lo-me danced and had the boys en- tranced No doubt it must have been eas- y to see
That she knew how to use her Per- son- al- i- ty.

SWINGING ON A STAR

(GOING MY WAY)

Moderato

157

A mule is an an-i-mal with long fun-ny ears, Fe
kicks up at an-y-thing he hears, His back is brawn-y and his
brain is weak,— He's just plain stu-pid with a stub-born streak, And by the
way if you hate to go to school, You may grow up to be a mule.— Or would you
like to swing on a star, Car-ry moon-beams home in a jar,— And be
bet-ter off than you are, Or would you rath-er ha-ve a pig?

SENTIMENTAL AND MELANCHOLY (READY, WILLING AND ABLE)

Sen-ti-men-tal and mel-an-chol-y, when-ev-er I think a-bout you, — It's
on-ly a mood, — a brief in-ter-lude, — that's bet-ter de-scribed as just feel-in' blue, I sup-
pose that it's just my fol-ly to keep it a-live — as I do, But
it's a kind of sug-ar-coat-ed mis-er-y, — And fool-ish as it seems, I sort of like to be — Sen-ti-
men-tal and mel-an-chol-y when-ev-er I think a-bout you. —

SUDDENLY IT'S SPRING (LADY IN DARK)

Molto Moderato

Why is my heart dance-ing? Im-ag-ine dance-ing! You
Why do I keep sigh-ing? Not sad, just sigh-ing. I'm
look at me and sud-den-ly it's spring. — young and free and
sud-den-ly it's spring. — High on a hill-top
love is call-ing; Some-one should wish me, hap-py
fall-ing. No more be-ing lone-ly; Can I be
lone-ly? You look at me and sud-den-ly it's spring. —

THERE MUST BE SOME ONE FOR ME

Moderato

There's a boy cat for ev-'ry girl cat snail There's a boy bat quail for ev-'ry
 girl bat quail there's a boy rat whale for ev-'ry girl rat whale so there
 must be some- one for me. — For each las- sie hyp- po in the
 riv- er- bed — Say the rhymes of moth-er goose — There's a
 la- dy hyp- po, she will short- ly wed, So

THERE MUST BE SOME ONE FOR ME

why, oh, why, should I re- duce? — There's a
 boy mouse for ev-'ry girl mouse, there's a boy grouse for ev-'ry
 girl grouse, there's a boy louse for ev-'ry
 girl louse, So there must be some- one for me. —

SING TO ME, GUITAR

(MEXICAN HAYRIDE) C. PORTER

Tempo di Rumba

Sing to me, gui- tar. — From my dear- est of
 all I am part- ed: — And I live in a thrall heav- y
 heart- ed — So sing to me, gui- tar. —
 Sing to me, gui- tar, In- to mel- o- dy burst —
 And take me roam- ing, To the mo- ment we first met in the
 gloam- ing — Oh, sing to me, gui- tar!

WISH THAT I WISH TONIGHT, (XMAS IN CONN.)

159

Musical score for 'Wish That I Wish Tonight' in G major, 4/4 time. The score consists of eight staves of music with lyrics underneath. Chords are indicated above the notes.

I'm wish-ing that I may, I'm wish-ing that I might have the
 wish that I wish to- night, I've told my luck- y star the
 wish that I've made — And ev- 'ry # time, so far, He's come to my aid, It
 may not be to- day, It may not be to- night, But I'm
 sure it will be al- right — And may- be by to- mor- row if I
 wish with all my might, I might have the wish I wish to- night.

WOULDN'T IT BE NICE? (SOMETHING FOR THE BOYS)

Musical score for 'Wouldn't It Be Nice?' in F major, 4/4 time. The score consists of eight staves of music with lyrics underneath. Chords are indicated above the notes.

Would n't it be nice, if we could fall in love, Just like oth-er peo-ple
 In a mag- a-zine, It seems to me I've seen a stream-lined bun-ga- low for
 do, Would n't it be nice, if we could fall in love, } I could, Could you?
 two. Would-n't it be fine to make it yours and mine, }
 Could you? — I asked my dad and moth-er, They said yes, — My sis-ter and my brother,
 They said yes, Now if a lot of peo-ple do say yes — Why can't you say yes? —
 Think of shoes and rice, A trip to par- a-dise, Then that bas- si- net of
 blue, Would-n't it be nice if we could fall in love, I could, Could you?

(ONE TOUCH OF VENUS) K. WEILL

WESTWIND

Musical score for 'Westwind' in F major, 4/4 time. The score consists of eight staves of music with lyrics underneath. Chords are indicated above the notes.

West- wind can you wak- en my true love, West- wind
 call back our old }
 can { your whis- per re- new love? Speak to her
 you kind- le a cold
 soft- ly of the theme we lost The gleam we lost
 the dream we lost. love? West- wind
 can the mag- ic of then be- come ours once a- gain, 'til some day, at
 last, we can re- cap- ture the past?

SMILE RIGHT BACK AT THE SUN

SMILE RIGHT BACK AT THE SUN { And you'll have a won- der-ful day.
 The mo-ment he catch- es your eye,
 SMILE RIGHT BACK AT THE SUN And gloom will get out of your way, Just a
 Wak- ing up can be fun De- pend on your friend in the sky, If you
 1. Bb7 Eb Ebm Bb Bbm
 cheer-ful ex- press-ion it's as eas- y as that, And you'll go
 1. F Cdim Gm7 C7 F7
 walk- ing on a great big wel- come mat.
 2. Bb7 Eb Ebm Bb Gdim
 start your day-dreams ear- ly you can let a lot more done, So
 Cm7 F7 Bb
 get up get out and SMILE RIGHT BACK AT THE SUN.

SLIPPING AROUND

Moderately

Seems I al- ways have to slip a- round To be with you, my dear.
 know I can't for- get you And I've got- ta have you near, But
 1. C7 F C7
 SLIPPIN' A- ROUND, A- fraid we might be found. I we just have to
 slip a- round And live in con- stant fear. I guess I had it com- in' There's
 F Fdim F G7
 noth- in' I can do. I know I've made mis- takes, dear, But I'm
 C7 F Bb
 so in love with you. I hope some day I'll find a way To bring you back to
 me, And I won't have to slip a- round To have your com- pa- ny.

SENTIMENTAL GENTLEMAN FROM GEORGIA

Moderato

He's just a SENT- I- MENT- AL GENTLE- MAN FROM GEOR- GIA,
 And when it comes to lov- in' he's a real pro- fes- sor,
 A7 D7 G7 G+ 1. C E7
 Geor- gia, Gen- tle to the la- dies all the time,
 Yes, sir! Just a Ma- son Dix- on val- en- tine,
 2. C F7 Ab9 G9 F7 Ab9 G9
 Oh, see those Geor- gia peach- es hang- in' a- round him
 C F7 Ab9 G9 F7
 now, 'Cause what this ba- by teach- es no- bod- y else knows
 E7 Am F9 Am
 how, That SENT- I- MENT- AL GEN- TLE- MAN FROM GEOR- GIA,
 A7 D7 G7 G+ C
 Geor- gia, Gen- tle to the la- dies all the time.

SOME SUNDAY MORNING

Slowly

161

SOME SUN- DAY MORN- ING { is go- ing to be
we'll walk down the aisle,
SOME SUN- DAY MORN- ING for some- one and me. Bells will be
He'll be so ner- vous and I'll try to smile, Things sure look
chim- ing an old mel- o- dy, spec- ially for some- one and
re- sy for some- one and- me, SOME SUN- DAY MORN- ING, you'll
me. There'll be an or- gan play- ing, Friends and re- la- tions will
see. (Fine)
store, Say, can't you hear them say- ing, "Gee, what a peach of a pair!"
(D.C.al Fine)

SONG OF INDIA (1)

By N. Rimsky-Korsakov

Andantino

①
②
③
D9

SONG OF INDIA (2)

D7-9
Cm
D7
G
Cm
D7
G
Cm
G
Cm
G

HARLEM NOCTURNE (1)

Slowly

Musical notation for the first system of Harlem Nocturne (1). It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff. Chords are indicated above the staff: Cm6, Eb7, D7, F9, and Bb7. The lyrics are: "Deep mu-sic fills the night / Oh, what a sad re-frain / deep in the heart of Har-lem / a noc-turne born in / and tho the stars are bright / That mel-on-cho-ly strain / the dark-ness is taunt-ing me / for ev-er is haunt-ing me."

sal-o-ly clings a-round my heart strings it won't let me go — when I'm
 lone-ly I hear it in dreams — and some-how it seems — it

HARLEM NOCTURNE (2)

Musical notation for the second system of Harlem Nocturne (2). It continues the melody from the first system. Chords are indicated above the staff: F7, Bb7, Eb7, Cm, and Cm6. The lyrics are: "makes me weep and I can't sleep. An in-di-go tune — it / sings to the moon — the lone-some re-frain — of a lov-er — The / sal-o-ly sighs — it laughs and it cries — a moan in blue that / walls the long night thru. Tho with the dawn it's gone — / the sal-o-ly lives ev-er — for lone-ly hearts to learn — of love in a Har-lem noc-tur-ne."

NO REGRETS

Moderato

Musical notation for the first system of No Regrets. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff. Chords are indicated above the staff: G, B7, Cm, E7, Am, Cdim, Em, and Em7. The lyrics are: "NO RE-GRETS { al- tho' our love af- fair has gone a- / be- cause some-bod-y new looks good to / stray } NO RE- GRETS I know I'll al-ways care tho' you're a- way. some- / you, sweet-heart no mat-ter what you say or do I / how our hap-py ro-mance end-ed sud- den-ly, still in my / know our love will / heart you'll be for- ev- er mine — lin- ger when the / oth-er love for- gets. So I say good- bye with NO RE- GRETS."

Misty

163

Refrain * Bb9 Ebmaj7 Bbm7 Eb7-9 Abmaj7

Look at me, I'm as help-less as a kit-ten up a tree And I feel like I'm

Abm Db9 Ebmaj7 Cm Fm7 Bb7-9 G7-5 C7

cling-ing to a cloud, I can't un-der-stand, I get MIST-Y just hold-ing your hand.

F7-5 Bb7 Bb9 Ebmaj7 Bbm7 Eb7-9 Abmaj7

Walk my way and a thou-sand vi-o-lins be-gin to play, Or it might be the

Abm Db9 Ebmaj7 Cm Fm7 Bb7-9 Eb Cm7 Fm7 Bb7-9

sound of your hel-lo, That mu-sic I hear, I get MIST-Y, the mo-moment you're near.

Eb6 Ddim Eb6 Bbm7 Eb7-9 Abmaj7 Ab6

You can say that you're lead-ing me on, But it's just what I want you to do,

Bbdim Ab6 Am7 D7 F7 Bb7 Edim

Don't you no-tice how hope-less-ly I'm lost, That's why I'm fol-low-ing you.

Fm7 Bb7-9 Bb9 Ebmaj7 Bbm7 Eb7-9 Abmaj7

On my own, would I wan-der through this won-der-land a-lone, Nev-er know-ing my

Abm Db9 Ebmaj7 Cm Fm7 Bb7-9

right foot from my left, My hat from my glove, I'm too MIST-Y and too much in

1. Eb E9 Fm7 Bb7+5 Bb9 2. Eb Abmaj7 Gm7 E7 Ebmaj7

Look at me

MEMPHIS IN JUNE

Andante

MEM- PHIS IN JUNE, — A shad- y ve- ran- — da

Un- der a Sun- — day blue sky. MEM- PHIS IN JUNE — and

cous- in A- man- — da's Mak- in' a rhai- — barb pie.

I can hear the clock in- side a tick- in' and tock- — in',

Ev- 'ry- thing is peace- — ful- ly dan- — dy,

I can see old gran- ny 'cross the street, still a- rock- in',

Watch- in' the neigh- bors go by. MEM- PHIS IN JUNE, — with

sweet o- li- an- — der Blow- ing per- fume — in the air,

Up jumps a moon — to make it that much grand- er,

It's par- a- — dise, — broth-er, take my ad- vice, — Noth- in's

half as nice as MEM- PHIS IN JUNE.

MAGNIFICENT OBSESSION

Slowly

O- ver and o- ver I whis- per your name, Let me

Day in and day out it's al- ways the same, There is —

make a full con- fee- sion You are my mag- nif- i- cent ob- ses- sion.

2. ob- ses- sion. You are ev- 'ry- thing and more to me, As my kiss- es have

told, I keep ask- ing when a- gain you'll be mine to have and to hold.

Deep in the dark- ness when love is a- flame, Heav- en

is in my pos- ses- sion, — For you are my Mag- nif- i- cent ob- ses- sion.

PARADE OF THE WOODEN SOLDIERS

Ray C. Mstock

Musical score for 'PARADE OF THE WOODEN SOLDIERS' by Ray C. Mstock. The score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with various accidentals. The subsequent staves continue the melody, featuring more complex rhythmic patterns and accidentals. The score is marked with various musical notations, including slurs, ties, and dynamic markings.

MY MOM

Moderato

Musical score for 'MY MOM' by Ray C. Mstock. The score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with various accidentals. The subsequent staves continue the melody, featuring more complex rhythmic patterns and accidentals. The score is marked with various musical notations, including slurs, ties, and dynamic markings.

My Mom, I love her, My Mom, you'd love her, Who
would- n't love her, my Mom! That sweet some- bod- y, thinks
I'm some- bod- y, My Pal, my Bud- dy, my Mom!
An- y- thing I do, She's my on-ly in-spir-a- tion, An- y- time I'm blue,
she's my on-ly con-so- la- tion, As years come on her, I
gaze up- on her, She's my Ma- don- na, My Mom!

MEM'RY ISLAND

Moderato

Musical score for 'MEM'RY ISLAND' by Ray C. Mstock. The score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with various accidentals. The subsequent staves continue the melody, featuring more complex rhythmic patterns and accidentals. The score is marked with various musical notations, including slurs, ties, and dynamic markings.

Sail a- way with me to "MEM-RY IS - LAND." Strange en - chant - ing
nev - er say good - bye land. Stroll-ing on the sands of time to-
geth - er Time will help us find the love we knew;
Drift-ing on the bay of "Can't for - get you" Moon-beams will re -
light the night I met you, I know then we'll fall a- gain when
yes - ter - dreams come true. Some - where on "MEM - RY IS - LAND" lost with you.

MY LITTLE DREAM GIRL

Medium slow tempo

MY LIT-TLE DREAM GIRL, you pret-ty dream girl, Some-times I see, girl,
 to own your heart. Each night you haunt me, By day you taunt me,
 I want you, I want you, I need you so. Don't let me wak- en,
 learn I'm mis-tak- en, Find my faith sha- ken in you sweet-heart.
 I'd sigh for, I'd cry for sweet dreams forever, MY LIT-TLE DREAM GIRL good-night

MANY MOONS AGO

Moderato

Man- y Moons A- go, — { It was on a night like this —
 I was shy and so a- fraid —
 When we sealed our love with one sweet kiss, The thrill was so di-
 But the moon came to my aid to help me
 vine. — say, Will you be mine? — Man- y nights have passed, — Man- y dawns have
 red-dened and paled — Our love was a light — that nev- er
 failed — For you're with me now liv- ing up to ev- 'ry vow —
 And our love is great-er yet than when we met so Man- y Moons A- go.

MINNIE THE MOOCHER

Slowly

Now hear's a sto- ry 'bout Min- nie, the Mooch-er, She was a low-down
 hooch- y cooch-er, She was the rough- est, though-est frail, — But
 Min-nie had a heart as big as a whale. — Ho de he de ho, —
 Rah de dah de dah, Tee- die dee de dee
 Ho de he de ho.

The New Year's Eve we did the town. the day we tore the goal-post down. We will have these

MOMENTS TO RE-MEM-BER The quiet walks, the noisy fun the ball room rises we al-most won

We will have these MOMENTS TO RE-MEM-BER. Tho' summer turns to win-ter and the

pre-sent dis-ap-pears. The laugh-ter we were glad to share with who thru the years. When

oth-er nights and oth-er days may find us gone our sep'-rate ways. We will have these

MOMENTS TO RE-MEM-BER. MEM-BER.

MY HEART IS A HOBO

My heart is a Ho--bo Loves to roam thru fields of clo-ver, Hates to }
go out berry pick-ing, }

have to think things o-ver, And tho it's wrong I string a-long.
hear a-larm clocks tick-ing, It is- n't smart but that's my heart.

When hopes are out at the el-bows and dreams are run down at the heels,
My heart re-fus-es to wor-ry ex-cept a-bout rods and reels.

My heart is a Ho--bo Loves to quote from O-mar Khay-yam, Hates the
stod-gy guy that I am, And tho it's strange I just can't change my heart.

MY SENTIMENTAL HEART

Moderately

You're so na-ive, my sen-ti-men-tal heart.
Your dream is gone,

Quick to be-lieve, my sen-ti-men-tal heart
But you go on, re-mem-bering ev-ry

Love came a-long, sing-ing a song of spring.

You were be-guiled, you're such a child-ish thing.
part. And now you yearn for love to re-turn; I

guess you'll nev-er learn, My sen-ti-men-tal heart.

MAYBE

Moderato

Soon or late, may-be, If you wait, may-be, Some kind fate, may-be, Will help you dis-cov-er Where to find your lov-er. You will hear You hoo, He'll be near you-hoo. Par-a-dise will o-pen it's gate May-be soon, May-be late.

MANHATTAN MERRY-GO-ROUND

Brightly

Jump on the MAN-HAT-TAN MER-RY GO-ROUND, We'll show-down the low-down on New York Town; Broad-way, the Bow-'ry and Park Av-en-ue; With tid-bits of new hits and gos-sip for you; So smile and bright-en up your fac-es, Hot-cha, cha, we're go-ing plac-es; And we won't get home un-til morn-ing, On the MAN-HAT-TAN MER-RY GO-ROUND.

MELODY TIME

Moderato

MEL-O-DY TIME it's time to swing a-long To a hap-py land of song, where love is the thing. To a give your heart a chance. Won't you sing? Take a tip from the birds, you don't need words. for ma-lie has charms, It's the lan-guage of love when your love's in your arms. Rhy-thm and rhyme sure help a heart a-long, So come on and sing a song, it's MEL-O-DY TIME.

NONE BUT THE LONELY HEART

169

Here in my twi-light dreams, I dream of you, dear;
 Here in my twi-light dreams, When day is through, dear. I hold you
 close to me, But I'm just dream-ing; For in my heart I see
 It was-n't meant to be: Fate had a dif-f'rent plan So
 now I'm left here a-lone. Here in my twi-light dreams,
 I dream of you, dear; Here in my twi-light dreams, When
 day is through, dear. Each night the twi-light finds me
 Where mem-ry binds me; In thoughts of you; And then once more
 I hear you whis-per soft-ly. Here in my
 twi-light dreams, I keep on dream-ing of you con-stant-ly. (8-4)

NO CAN DO

Moderate Rumba Tempo

No Can Do— No Can Do— My ma-ma and my pa-pa say I No Can Do—
 You like me— I like you— I like for you to Ro-me-o your Ju-lie-o
 No Can Do— No Can Do— { I want for me to go with you but No Can Do—
 My ma-ma and my pa-pa say I No
 2. Can Do The moon she say to me Come on, come out to-night I want for you to hold my hand and
 hold me tight And love it can't be wrong and as it must be right but oh,
 No Can Do— No Can Do— I like to do it what you call it "Pitch The Woo"
 No Can Do— No Can Do— my ma-ma and my pa-pa say I No Can Do.

NEVERTHELESS

Moderato

May- be I'm right, and may- be I'm wrong, } And may- be I'm weak, - and
 May- be I'll win - and may- be I'll lose, - } in, - for

may- be I'm strong; } But Nev- er- the- less, - I'm In Love With You } With
 cry- in' the blues; }

You. - Some- how I know at a glance, the ter- ri- ble chan- ces I'm
 tak- ing: Fine at the start, then left with a heart that is break- ing.

May- be I'll live - a life of re- gret - And may- be I'll give - much
 more than I'll get, - But, Nev- er- the- less, - I'm In Love With You.

NICE WORK IF YOU CAN GET IT

Moderato

Hold- ing hands at mid- night, 'neath a star- ry sky,
 Strol- ing with the one girl, Sigh- ing sigh aft- er sigh,

Nice work - if you can get it, And you can get it if you try.
 Nice work - if you can get it, And you can get it if you try.

Just im- ag- ine some one - wait- ing at the cot- tage door,
 There two hearts be- come one - Who could ask for an- y- thing more?

Lov- ing me who loves you, And then tak- ing that vow,
 Nice work - if you can get it. And if you get it, Won't you tell me how?

NOW'S THE TIME TO FALL IN LOVE

Allegro Moderato

Po- ta- toes are cheap - er, To- ma- toes are cheap - er,

Now's The Time To Fall In Love. - - - The butch- er, the bak- er, The

can- dle stick mak- er Gave their price a down- ward shove. - - - Grab your-

self some- one to fry your eggs and ba- con, - - - She can live just like a

queen on what you're mak- in'. - - - You'll find a mar- riage is cheap - er, A

car- riage is cheap - er, Now's The Time To Fall In Love. - - -

NIGHT TRAIN TO MEMPHIS

Brightly

171

Take that night train to Mem-phis, take that night train to Mem-phis And when you ar-
rive at the sta-tion I'll be right there to meet you, I'll be
right there to greet you So don't turn down my in-vi-ta-tion.
Hal-le-lu-jah! Hal-le-lu-jah! I'll be shout-in' "Hal-le-
lu-jah" all the day; Oh, we'll have a jub-il-ee down in
Mem-phis Ten-nes-see. And I'll shout, "hal-le-lu-jah!" all the day.

(Where Are You?) NOW THAT I NEED YOU

Slowly and Broadly

Where are you? Now that I need you Now that I
Where did fate lead you? Fun-ny how
want you so bad-ly I could cry.
I dreamd you'd still be standing by.
I had you at my beck and call. I called you an-y time at all-
I guess I took too much for grant-ed, I nev-er
thought I'd lie a-wake and sigh, Where are you? Now that I
need you Now that I love you so mad-ly I could die.

NOBODY KNOWS THE TROUBLE I'VE SEEN

Traditional

No-bod-y knows the troub-le I've seen, No-bod-y knows but
Je-sus, No-bod-y knows the troub-le I've seen,
Ole-ry Hal-le-lu-jah! Some-times I'm up, some-
Al-though you see me
times I'm down; Oh, yes, Lord; Some-
going along so, Oh, yes, Lord; I
times I'm al-most to the ground, Oh, yes, Lord. (D-A)
have my tri-als here be-low, Oh, yes, Lord.

The Moon Is Low

The Moon Is Low — stars up a - bove —

— And this is the night — to tell you of love —

— A - lone we two — a camp-fire gleams —

— To-night we will find — the trail of our dreams; —

— The pur-ple hills — this call of the west —

— Your face close to mine — our lips are pressed — The Moon Is

Low — stars up a - bove — And this is the

night — to tell you of love. The Moon Is

night — to tell you of love. —

LONGEST WALK, THE

POLA-SPIELMAN

I took the LONG-EST WALK in the world, last night From your arms

to your front door. I heard the sad - dest words in the world, last night When you

said you loved me no more. — I won't be - lieve it's true. I'll keep af - ter

you Till we love like we loved be - fore — And then THE LONG-EST WALK will be the

short - est walk Back to your arms once more. I took the more. —

RAIN OR SHINE

Moderate
D7

173

RAIN OR SHINE, You'll al- ways be mine, Al- ways be
mine, sweet heart. Through all kinds of weath-er,
We'll stick to- geth- er, Just as it's been from the start. — The
skies may be cloud-y, a storm may break through, There'll al- ways be
sun-shine, as long as there's you, So, RAIN OR SHINE, You'll
al- ways be mine. Al- ways be mine, RAIN OR SHINE.

SWEETHEART OF SIGMA CHI

Stokes & Verner

The girl of my dreams is the sweet - est girl of all the girls I know.
— Each sweet co - ed like a rain - bow trail. Fades in the after glow. — The
blue of her eyes and the gold of her hair, are a blend of the west - ern sky. And the
moon - light beams on the girl of my dreams She's the Sweet-heart of Sig. Chi.

I'LL WALK WITH GOD

Webster & Brodsky

I'LL WALK WITH GOD — from this day on, His help-ing hand — I'll lean up
on, This is my prayer, — my hum - ble plea, — May the Lord be
ev - er with me. — There is no death, — tho' eyes grow dim. There is no
fear when I'm near to Him. — I'll lean on Him for - ev
er And He'll for - sake me nev - er. — He will not fa-
me as long — as my faith is strong, — What - ev - er road I may walk a
long; — I'LL WALK WITH GOD. — I'll take His hand, I'll talk with God,
— He'll un - der - stand; — I'll pray to Him, each day to Him And he'll
bear the words. — that I say. — His hand will guide my throne and
rod, And I'll nev - er walk a - lone while I walk — with God!

By
BOUDLEAUX BRYANT

174

1 I left my home down on a ru - ral route And told my folks I'm go - in' -

step - pin' out to get the HONK - Y TONK BLUES The jump - in'

HONK - Y TONK BLUES Lord, I got 'em I got the

HONK - Y TONK BLUES I went to a dance, wore out my shoes Wake

up this morn - in' wish - in' I could lose the jump - in' HONK - Y TONK BLUES

The wear - y HONK - Y TONK BLUES Lord I'm suf - ferin'

with the HONK - Y TONK BLUES. 2.

OH ! MY PA-PA

Oh! my Pa - pa To me he was so won - der - ful Oh! my Pa -
pa To me he was so good - - - No one could be so
gen - tle and so lov - a - ble Oh! my Pa - pa He al - ways un - der
stood gone are the day's when he would take me on his knee And with a
smile He'd change my tears to laugh - ter Oh! my Pa - pa So
fun - ny so a - dor - a - ble Al - ways the clown So fun - ny in his
way Oh! my Pa - pa To me he was so won - der - ful
Deep in my heart I miss him so so - day day - -
Oh! my Pa - pa - - - Oh! my Pa - pa - - - Oh! my Pa - pa

SOMETHING'S GOTTA GIVE (DADDY LONG LEGS)

JOHNNY MERCER

175

When ar - ir - re - sist - i - ble force ~~such~~ as you - meets an - old
im - mov - a - ble ob - ject like me. You can bet - as sure as you live. -
SOME-THINGS GOT-TA GIVE. SOME-THINGS GOT-TA GIVE. SOME-THINGS GOT-TA GIVE. When an - ir
re - press - i - ble smile such as yours - warms an - old - im - pla - ca - ble heart such as mine. -
Don't sav - no - be - cause I in - sist - some - where, some - how, some - one's gon - na be kissed
So en - garde - who knows what the fates have in store. - from their - vast
mys - te - ri - ous sky? I'll try hard - ig - nor - ing these lips I a - dore -
But how - long - can an - y - one try? Fight, fight, fight.
fight, fight it with all of our might. - Chanc - es are - some heav - en - ly
star span - gled night. - We'll find out - as sure as we live, -
SOME-THINGS GOT-TA GIVE. SOME-THINGS GOT-TA GIVE. SOME-THINGS GOT-TA GIVE GIVE -

MEMORIES ARE MADE OF THIS

GILKYSON-DEHR-MILLER

Take one fresh and ten - der kiss. - Add one stol - en night of bliss. -
One girl, one boy: some grief, some joy. Mem - o - ries are made of this. - Don't for -
get a small moon - beam. - Fold in light - ly with a dream. - Your lips and mine, two sips
of wine. Mem - o - ries are made of this. - Then add the wed - ding bells. - one house where lovers dwell
Three lit - tle kids for the fla - vor. - Stir care - fully thru the days; See how the fla - vor stays
These are the dreams you will sa - vor. - With His bless - ings from a - bove. -
Serve B re - tains - ly with love. - One man, one wife, one love thru life. - Mem -
ries are made of this - • • Mem - o - ries are made of this -

I LOVE YOU TRULY

-Carrie Jacobs-

I LOVE YOU TRULY

The image shows a musical score for the song "I Love You Truly". It consists of four staves of music. The first staff is the vocal melody, starting with a treble clef and a key signature of one flat (B-flat). The lyrics "I love you tru - ly, tru - ly, dear, Life with its sor - row, life with its" are written below the notes. The second staff is the piano accompaniment, starting with a bass clef. The lyrics "tear. Fades in - to dreams when I feel you are near, For I love you tru-ly, tru-ly" are written below the notes. The third staff continues the piano accompaniment with the lyrics "dear. Ah! love, 'tis some-thing to feel your kind hand. Ah! yes, 'tis some-thing by your side to". The fourth staff concludes the piece with the lyrics "stand: Gone is the sor - row, Gone doubt and fear, For you love me tru-ly tru-ly, dear." The score includes various musical notations such as notes, rests, and dynamic markings like "p", "pp", "dim", and "f". Chord symbols like "F#", "A7", "Dm", "B dim", "C7", and "F# C# F#" are also present.

I love you tru - ly, tru - ly, dear, Life with its sor - row, life with its
tear. Fades in - to dreams when I feel you are near, For I love you tru-ly, tru-ly
dear. Ah! love, 'tis some-thing to feel your kind hand. Ah! yes, 'tis some-thing by your side to
stand: Gone is the sor - row, Gone doubt and fear, For you love me tru-ly tru-ly, dear.

THERE'S ONLY TONIGHT

Moderator

THERE'S ONLY TONIGHT

Gdim G7 C Gdim G7

There's on- ly to- night, — who knows where or when — this mo- ment of love

C Gdim G7

will come a- gain. — There's on- ly to- night, — let our

C Gdim G7

hearts lead the way — to love's par- a- dise, — while yet we say.

Dm Cdim E

brace me my sweet — till the dawn breaks thru, — And

Dm Cdim E Gdim G7

kiss me my sweet — hold me close to you. — I leave you my heart, —

C Gdim G7

— as we part with a sigh, — there's on- ly to- night, — and then good- bye.

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THIS IS THE NIGHT

Moderate

THIS IS THE NIGHT

Come to me _____ Come to me _____ } **THIS IS THE NIGHT**
Hold me dear _____ clos- er dear _____

our night for ec- sta- sy _____ A night-in- gale lifts up it's
one night to live a year _____ The wind in the tree heaves a

voice and trille to the moon a- bove _____ Look on the thrills of love
sigh and whis- pers no more good-bye _____ Mak- ing me vow that I _____

1. F7 _____ 2. F7 _____ here in the night _____ will not let our love die _____ Oh my sweet one _____

oh com- plete one _____ take my love _____ **THIS IS THE NIGHT.**

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SHOULD I

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Should I re-veal ex-act-ly how I feel should I con-fess I love you
 should I re-cite be neath the pale moon-light and swear by stars a-
 bove you could I re-peat the sweet-est sto-ry told could I en-treat would it
 be too bold should I re-veal ex-act-ly how I feel should I con-fess I love you should

TAKING A CHANCE ON LOVE

There I go a-gain I hear those trum-pets blow a-gain all a-
 glow a-gain tak-ing a chance on love here I slide a-gain a-bout to take a
 ride a-gain star-ry eyed a-gain tak-ing a chance on love I thought that cards were a
 frame up I nev-er would try but now I'm tak-ing the game up and the
 ace of hearts is high things are mend-ing now I see a rain-bow blend-ing now
 we'll have our hap-py end-ing now tak-ing a chance on love

THEY DIDN'T BELIEVE ME

And when I told them how beau-ti-ful you are they did-n't be-lieve me
 they did-n't be-lieve me your lips your eyes your cheeks your hair are in a
 class be-yond com-pare you're the love-li-est girl that one could see and when I
 tell them and I cert-n-ly goin' to tell them that I'm the man whose wife one day you'll
 be they'll nev-er be-lieve me they'll nev-er be lieve me that from this
 great big world you've chos-en me and when I

MACK THE KNIFE

from "The Threepenny Opera"

Moderately, with a beat

Oh, the shark has pret - ty

teeth, dear And he shows them pearl - y white. Just a jack - knife

has Mac - heath, dear And he keeps it out of sight. When the

shark bites with his teeth, dear Scar - let bil - lows start to spread. Fan - cy

gloves, though wears Mac - heath, dear So there's not a trace of red.

On the side - walk Sun - day morn - ing Lies a bod - y ooz - ing
Mil - ler dis - ap - peared, dear Af - ter draw - ing out his

life; Some - one's sneak - ing 'round the cor - ner. Is the
cash; And Mac - heath spends like a sail - or. Did our

some - one MACK THE KNIFE? From a tug - boat by the riv - er
boy do some - thing rash? Su - key Taw - dry Jen - ny Div - er

A ce - ment bag's drop - ping down; The ce - ment's just for the
Pol - ly Peach - um Lu - cy Brown Oh, the line forms on the

weight, dear. Bet you Mack - ie's back in town. Lou - ie
right, dear Now that Mack - ie's back in town.

WHO WOULDN'T LOVE YOU

rather slow: A9 Ab9

WHO WOULDN'T LOVE YOU, Who would-n't care — You're so en-chant-ing
Peo- ple must stare You're the dream that dreamers want to dream a- bout
You're the breath of spring that lov- ers gad a- bout, are mad a- bout
WHO WOULDN'T LOVE YOU, Who would-n't buy — the west-side of hea- ven If
you winked your eye — You're the an- swer to my ev- 'ry
prayer, dar- ling, WHO WOULDN'T LOVE YOU, Who would- n't care.

YOU COULDN'T BE CUTER (J.Kern) "Joy Of Living"

You could-n't be cut- er — Plus that you could-n't be smart- er —
Plus that in- tel- i- gent face you have a dis- grace- ful
charm for me. You could-n't be keep- er, — you look so
fresh from the clean- er, — You are the lit- tle grand dame I'll
bring to my fam- i- ly — my ma will show you an
al- bum of me that 'll bore you to tears. — And
you'll at- tract all the rel- a- tives we have dodged for years and
years. And what- 'll they tell me? — Re- act- ly,
what- 'll they tell me? — They'll say you could-n't be nic- er,
could-n't be sweet- er, could-n't be bet- ter, could-n't be smooth- er

180 WHITE CHRISTMAS

Im dream-ing of a white christ-mas Just like the ones I used to
know where the tree-tops glis-ten and child-ren list-en to hear
skigh bells in the snow I'm dream-ing of a white christ-mas with ev'ry
christ-mas card I write may your days be mer-ry and bright and may
all your christ-mas es be white white.

WE'LL BE TOGETHER AGAIN

WHAT'S NEW

What's new — how is the world treat-ing you you have-n't changed a bit love-ly as ev-er
— how did that rom-ance come through we have-n't met since then gee but it's nice to
I must ad-mit — what's new — see you a-gain — What's new — prob-ab-ly I'm bor-ing you —
but see-ing you is grand and you were sweet to of-fer your hand I un-der stand a-dieu
par-don my ask-ing what's new — of course you could-n't know I haven't changed I still love you so

YOU CAN'T HAVE EV'RYTHING

Moderately

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You Can't Have Ev'ry-thing, —
 Be sat-is-fied with the lit-tle you may — get.
 You Can't Have Ev'ry-thing, — Don't en-vy
 neigh-bors and the for-times that they — get. Live and laugh, —
 and lis-ten, don't be greed- — y, Help the need- —

YOU CAN'T HAVE EV'RYTHING

— y and you've got- ta get luck- y, yes in-deed- y. Poor man,
 rich man, beg- gar or king, — You just can't have
 ev- 'ry- thing, — to thank your stars a- bove —
 For a song in your heart, — a pen- ny in your
 pocket, And some-one in your arms to love. —

PERFECT DAY, A

Bond

When you come to the end of a per-fect day, And you sit a-lone with your
 thought, — While the chimes ring out with a car-ol gay. For the lov that the day has
 brought, — Do you think what the end of a per-fect day Can mean to a tired —
 heart, — When the sun goes down with a flam-ing ray, And the dear friends have to part? —

COFFEE SONG. THE (They've Got An Awful Lot Of Coffee In Brazil) Moderato

Way down a- mong Bra- zil- ians cof- fee beans grow by the
 You can't get cher- ry sod- a cause they've got to sell their

bil- lions, so they've got to find those ex- tra cups to fill
 quo- ta and the way things are I guess they nev- er will

1. They've got an aw- ful lot of cof- fee in Bra- zil.
 They've got a zill- ion tons of cof- fee in Bra- zil

2. No tea! or to- ma- to-juice
 You'll see no po- ta- to-juice

Chords: C, Dm7, Fm6, G7, D9, Cdim, Db7, Dm7, G7, C

COFFEE SONG. THE (They've Got An Awful Lot Of Coffee In Brazil)

'Cause the plant-ers down in San- tos ail say No! No!

No! A pol- i- tic- ian's daugh-ter was ac- cused of drink- ing

wa- ter and was fined a great big fif- ty dol- lar bill

They've got an aw- ful lot of cof- fee in Bra- zil

Chords: A7, Dm7, D7, G7, C, Cdim, Dm7, Fm6, G7, C, D7, Fm, C, Am, D9, Dbm7, C

CONVERSATION WHILE DANCING

Do ya know what's groo-vey? Have ya { seen the lat- est mov-ies }
 play- ing? { heard what folks are say- ing? }

Should I try and { tip — ya? } May I { hip — ya, } yes I know.
 { send — ya? } { tell — ya, }

2. I can see ba- by, You're the kind of a chick that's sharp on top, yes-sir.

ee, ba-by, — (But) why are we talk- in' this shop, Mop! Mop!

You're a sol- id send- er, And the band is some ear band- er.

We could both jump stead- y Are you read- y? Yes . I know.

Chords: F, Gm7, Ddim, F6, Gm7, C7, F, Gm7, Ddim, F6, C7, F6 II, Bb6, Cm, F7, Bb, Gm7, F7, Bb6, Eb9, F, Gdim, Dm7, Gm7, C7, F, Gm7, Ddim, F6, Gm7, C7, F, Gm7, Ddim, F6, C7

CHANT OF THE JUNGLE

CHANT OF THE JUNGLE

Slowly

D G7 D G7 D A7

Lan- guid and plain- tive, Hear the chant of the
Mel- o- dy na- tive,

1. D A7 2. D G Gm

jun- gle ——— jun- gle ——— For it sings of

D Gm D A7

sav- age charms Trop- ic nights and lov- ers arms,

D G7 D G7 D A7

Free as a gyp- sy, While the chant of the

Dm Eb9 Dm Eb9 D

jun- gle is call- ing to me. ———

COULD BE

C6

COULD BE that yel- low moon — Is just a big bal- loon, —

Edim Dm F G7 G7

And not that yel- low moon a- bove. — Could BE that

G+

an- gel face Is some thing out of space, And not that an- gel face I

C E G9G+ C6

love. — COULD BE this heart of mine — Is just a val- en- tine,

C7 Cdim C7 G+ F

And not this heart of mine at all. — COULD BE a dream I see, —

Am Em D7 Cdim G7 Dm G7 C

But if you're ask- ing me — COULD BE I'm in love, COULD BE. —

CARRY ME BACK TO THE LONE PRAIRIE

CARRY ME BACK TO THE LONE PRAIRIE Moderato

The musical score is written on a single staff in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato'. The score is divided into a main body and a chorus. The main body consists of two lines of music. The first line has a melody starting on G4, moving up to A4, B4, and then down to G4, F#4, E4, D4. The second line continues the melody from D4, moving up to E4, F#4, G4, A4, B4, and then down to A4, G4, F#4, E4, D4. The chorus consists of two lines of music. The first line starts on G4, moving up to A4, B4, and then down to G4, F#4, E4, D4. The second line continues the melody from D4, moving up to E4, F#4, G4, A4, B4, and then down to A4, G4, F#4, E4, D4. The lyrics are written below the staff, with some words in parentheses. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are: 'I'm a rovin' cow-boy, far a-way from home, Far from the prai-rie where I used to roam, Where the dog-ies wan-der and the wind blows free, Oh my heart is yon-der on the lone prai-rie. CHORUS Oh car-ry me back to the lone prai-rie, Where the ky-otes howl and the wind blows free, And when I die you can bu-ry me 'Neath a west-ern sky on the lone prai-rie.'

CARRY ME BACK TO THE LONE PRAIRIE Moderato

I'm a rovin' cow-boy, far a-way from home, Far from the
prai-rie where I used to roam, Where the dog-ies wan-der
and the wind blows free, Oh my heart is yon-der on the lone prai-
rie. **CHORUS** Oh car-ry me back to the lone prai-rie,
Where the ky-otes howl and the wind blows free, And when I die
you can bu-ry me 'Neath a west-ern sky on the lone prai-rie.

FELLA WITH AN UMBRELLA, A

Medium Slow

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C Gdim Dm7 G7

I'm just a fel-la, A Fel-la with An Um-brel-la,

C G7 C 1. Gdim G7

Look-ing for a girl who saved her love for a rain-y day.
Glad to see the skies of blue have turned in- to

2. G7 C Ab Eb7

skies of gray. Rain-drops have brought us to- geth-er and that's what I longed to

Fm C Gdim

see. May- be the break in the weath- er will prove to be a

G7 C Gdim Dm7

break for me. So I'll be the fel-la, the fel-la with an um-

G7 C G7 Am7 G7 C

brel-la, if you'll be the girl who saved her love for a rain-y day.

FIVE MINUTES MORE

Moderately

C C+ F A7

Give me Five Min-utes more, } On- ly five min-utes
Here I beg- ging for

Dm D7 G7 1. C

More, let me stay, let me stay in your arms.
On- ly five min-utes more

2. C Fm

of your charms. All week long I dressed a- bout our

C F C

Sat- ur- day date. Don't you know that Sun- day morn- ing

D7 G7 C C+

you can sleep late? Give me five minutes more On- ly

F A7 Dm D7 G7 C

Five Min-utes More, Let me stay, let me stay in your arms.

FROM HERE TO ETERNITY

Moderately

Cm7 F7 Cm6 Cm7 C9

You vowed your love, from here to e- tar- ni- ty, A
Now I'm a- lone, with on- ly a mem- o- ry, Cm7 My

1. F7 Bb

love so true, it nev- er would die. You gave your lips,
sp- ty arms will nev- er know

G7 G7

Gave them so wil- ling- ly, How could I know

1. C 2. Fm7 Bb7

your kiss meant good- bye? my. Tho

Bb Fm Bb G7

you are gone, This love that you left with me, Will

Cm7 F7 Bb

live from here to e- tar- ni- ty.

GUITAR BOOGIE

Medium Boogie

Eb
 Heard a lot of boo-gie on a sax-o-phone,
 Trum-pet and pi-an-o and a slide trow-bone
 Ab
 Ev-'ry-bo-dy beat-in' out in eight to the bar
 Eb
 Way I like it best is on an old gui-tar
 Bb7
 When you're feel-in' blue, don't boo-hoo, boo-hoo Just
 Eb Bb7 Eb
 do the Gui-tar Boo-gie tune.

GOTTA GET ME SOMEBODY TO LOVE

Moderato

F Bb
 Nights are long, oh! so long on the prai-rie, GOT- TA
 Gm7 C7 F
 GET ME SOME- BOD- Y TO LOVE. Got- ta find one who's
 Bb Gm7 C7
 kind and not con- tra- ry, One who'll ride by my side hand in
 F F7 Bb
 glove. I got my hoss, got a sil- ver sad- dle, But there's
 Dm G7 C7 F
 one thing I keep think-in' of: Nights are long, oh! so
 Bb Gm7 C7 F
 long on the prai-rie, GOT- TA GET ME SOME- BOD- Y TO LOVE.

GEE BUT ITS GREAT TO MEET A FRIEND (From Your Home Town) Fast

G A7 D7
 GEE BUT ITS GREAT TO MEET A FRIEND From your home
 G A7
 town What dif-f'rence does it make if he is up
 D7 B7 Bb
 or down When he takes you by the
 A7 D7
 hand There's a feel- ing you can't un- dar- stand (Ch)
 G E7 A7 D7 G
 GEE BUT ITS GREAT TO MEET A FRIEND From your home town.

GAL IN CALICO. A

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Met A GAL IN CAL- I CO- Down in San- ta Fe.
 Work- in' with a Ro- de- o, Gon- na set- tle BB7 down.
 Used to be her Sun- day beau- 'Til I rode a- way.
 See most ev- 'ry kind- a gal, ev- 'ry kind- a way.
 1. Do I want her, do I want her love? Yes, sir- ee!
 1. Will I win her, will I win her love? Wait 'n see!
 2. But who made my heart sing Yip- pee Yi! Yip- pee
 Yo! My lit- tle Gal In Cal- i- co.

GONE FISHIN'

Slowly

GONE FISH- IN' { There's a sign up- on his door- GONE
 By a sha- dy wa- dy pool- I'd
 FISH- IN' He ain't work- in' an- y- more — there's his
 wish- in' I could be that kin- da fool — I'd say
 hoe out in the sun where he left a row half done He said
 no more work for mine on my door I'd hang a sign
 1. "Hoe- in' ain't no fun I's ain't got no an- bi- tion.
 2. GONE FISH- IN' In- stead of just a wish-in'.

GOOD BYE MY LADY LOVE

Moderato

Good- bye, my la- dy love, — Fare- well, my
 fur- tle dove, — You are the i- dol and
 dar- ling of my heart, But some day you will come
 back to me, — and love me ten- der- ly, — So
 good- bye, my la- dy love. good- bye.

GOTTA BE THIS OR THAT

GOTTA BE THIS OR THAT

Moderately

If you ain't wrong — you're right — If it ain't dark — it's light —
If it ain't full — it's blank — If you don't spend — you bank —

If you ain't sure — you might — GOT- TA BE THIS OR THAT —
If it ain't Bing — it's Frank —

Who can it be — if it ain't me — I know it's not your
broth-er — Can't you see — it's got- ta be — one way or the oth-
er — Tell me what I — must know — if you don't like — I'll go —

If it ain't 'yes' — it's 'no' — GOT- TA BE THIS OR THAT —

GYPSY IN MY SOUL, THE

GYPSEY IN MY SOUL, THE

moderato

1. If I am fan-cy free, — And love to wan-der, —
There's some-thing call-ing me, — From way out yon-der, —
It's just the } gyp-sy in — my soul. —
It's just the }

2. I've got — to give vent to — my e-mo-tions, —
I'm on — ly con-tent hav — ing my way. —
There is no oth-er life — Of which I'm
fon-der, — It's just the gyp-sy in — my soul. —

GONNA GET A GIRL

GONNA GET A GIRL Moderato

f *D7*

Gon- na Get A Girl — be- cause I ought to have a girl — Be- cause I
miss — for kiss- ing, gon- na get the kiss — I'm miss- ing

G7 *C7* *f*

nev- er had a girl, that's why I'm gon- na get a girl.
Brain is in a whirl, that's why I'm gon- na get a girl. —

A7 *Dm*

I've been get- tin' wise watch- ing oth- er guys walk- in' their cu- ties —

G7 *Ebm C7*

Mak- in' up my mind got- ta go and find one of those beau- ties — Can't stop me

f *D7*

Gon- na Get A Girl — be- cause I ought to have a girl — Be- cause I

G7 *C7* *f*

nev- er had a girl that's why I'm Gon- na Get a Girl. —

HOW IT LIES, HOW IT LIES, HOW IT LIES!

Moderate

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If you think can-dy's sweet There's a Girl you ought to,
She has style she has charms and a pair of lov- in'

meet Sug-ar drips from her lips when she sighs _____ } But the
arms that I'm dy- in' to try on for size _____ }

love-light that lies with- in my ba- by's eyes HOW IT LIES, HOW IT LIES,

HOW IT LIES. Her name tops the list of ev-'ry

flor-ist _____ Her baux are stand-in' ten deep in line _____

With all of the trees in the for- est _____ Why should

I be the on- ly lone-some pine? _____ Oh there's heart- break in

store When the one that you a- dore is a de- vil in

an- gel's dis- guise _____ For the love- light that lies Is the

love-light that dies when it lies, _____ when it lies, _____ when it lies. _____

HOW SOON? (Will I Be Seeing You)

Rather slowly

HOW SOON _____ will I be { see- ing you? _____ How
close to you? _____ And

SOON? _____ I wish I real- ly knew, _____ And

when you will be say- ing words I want to hear,

Ten- der lit- tle love words sto- ry old, mean- ing clear, to do, _____

I see your star eyes gleam- ing, Don't mind me if I'm

dress- ing. Tell me, dar- ling, now HOW SOON _____

JULIE

Slowly

JUL-IE, { I'd love to find the words To de- scribe her to
she is a mel- e- dy That you hear in a

you. Though if I do, say they're un- true.
stream, Soft and se- rene You'll like a waltz in a dream.

1. She's a breath- less sur- prise, Sweet as dawn to your
1. Eb Cm D7 Gm
eyes, Warm- er than a June night, As fair as moon- light. That's
1. Fm7 Bb7 1/2. Ab Abm Eb
JUL-IE. There's not a day goes by That I don't say a
Cdim Fm Eb
prayer of thanks, My thanks for mak- ing JUL-IE mine.

JUST A GIGOLO

Moderato

Just A Gi- go- lo, Ev- 'ry- where I go, Peo- ple know the part I'm
G
play- ing, Paid for ev- 'ry dance, Sell- ing each ro- mance,
D7
Ev- 'ry night some heart be- tray- ing, There will come a day:
Ddim E7
Youth will pass a- way, Then, what will they say a-
Am Am7 Cm
bout me, When the end comes I know they'll say
G A7 D7 G
"Just A Gi- go- lo," As life goes on with- out me.—

JOHNNY ONE NOTE

Moderato

Poor John- ny One- Note — { Sang out — with gus- to — And Un-
F Eb C7 F C7
Yelled wil- ly- ail- ly — ly —

just o- ver- lord- ed the place. — face, —
F C7
til he — was blue in — the —

For hold- ing — one note was — his ace. —
F C7 F
— Could- n't hear the brass, — Could- n't hear the drum, —

He was in a class — By him- self, by gum. —
Ab C7 F

HIGH NOON (Do Not Forsake Me)

Moderato

Do not for-sake me, oh my dar-ling — On this our wed-ding day —
 Do not for-sake me, oh my dar- lin', Wait —
 wait a-long! — I do not know what fate a- waits me —
 Do not for-sake me, oh my dar-lin', —
 I on- ly know I must be a brave — And I must face a man who
 You made that prom-ise as a bride — Do not for- sake me oh my
 hates me — Or lie a cow-ard A cra- ven cow-ard
 dar- lin', Al- tho you're griev-in' don't think of leav- in'
 Or lie a cow-ard in my grave. — Oh to be torn 'twixt
 Now that I need you by my side. (Fine)
 love and' duty 'spos-in' I lose my fair-haired beau- ty Look at that big hand
 move a - long — near- in' High Noon He made a vow while
 in state'spris-on Vowed it would be my life or his- 'n I'm not a- fraid of
 death, but, oh — what will I do if you leave me? (D.S.)

HONEYMOON HOTEL

[illegible]

I BELIEVE

Moderato

G7 C G7 C G7 C

I BE- LIEVE, I BE- LIEVE, { I BE- LIEVE in wish- ing wells —
That a four- leaf clov- er brings —

D7 C Am D7

And I al- so be- lieve in a lot of things, —
Lots of luck, lots of joy, lots of hap- pi- ness, —

G7 1. C 2. C7 F

Things the dais- y tells. things. And when it's
I BE- LIEVE those

Cdim C

Christ- mas I BE- LIEVE in San- ta Claus. —

D7 G D7

Why do I BE- LIEVE? I guess that I BE- LIEVE be-

G7 C G7 C G7

cause. I BE- LIEVE, I BE- LIEVE, I BE-

C D7 C Am

LIEVE that dreams come true. — If you'll wish for the dream by a

D7 C Am D7

wish- ing well, — Don't tell the wish or you'll break the spell. —

G7 Gm A7 D7 G7 C

It may sound na- ive, But that's what I BE- LIEVE.

I'M GONNA LOVE THAT GUY

Moderately slow

F A7 Dm F7 Bb

I'M GON-NA LOVE THAT GUY like he's nev- er been loved — be- fore, —
I'm gon-na kiss that guy like he's nev- er been kissed — be- fore, —

D7 Gm Eb Gm Gm7 C7

I'm gon- na show that guy he's the fel- la that I a- dore.
And tho' I miss that guy, he's the fel- la I'm wait- ing for. —

1. C7 F Dm G7 Bb Bbm6 C7

When he's in my arms a- gain, — Our dreams will all come true, —

2. F A7 Bb

We'll nev- er part a- gain — He'll hold my heart a- gain, For- ev- er and ev- er- more —

Bbm F F7 Eb Gm7 C7 F

I'M GON-NA LOVE THAT GUY like he's nev- er been loved — be- fore. —

IT'S A GOOD DAY

Moderato

193

Yes, it's a GOOD DAY for sing-in' a song, And it's a
GOOD DAY for mov-in' a-long Yes, it's a GOOD DAY
how could an- y- thing go wrong, A GOOD DAY from morn-in' till night.
Yes, it's a GOOD DAY for shin-in' your shoes, And it's a
GOOD DAY for los- in' the blues, Ev- 'ry- thing to gain and
noth-in' to lose, 'Cause it's a GOOD DAY from morn-in' till night. I

said to the sun, "good morn-in' sun, rise and shine to-day.
You know, you've got- ta get go- in' if you're gon- na make a
show- in' And you know you've got the right of way, 'Cause it's a
GOOD DAY for pay- in' your bills, And it's a GOOD DAY
for cur- in' your ills, So take a deep breath, and
throw a- way your pills, 'Cause it's a GOOD DAY from morn-in' till night.

I HAD THE CRAZIEST DREAM

Moderato

I HAD THE CRAZ- I- EST DREAM last night, yes I did;
I never dreamt it could be Yet there you were, in love with me,
I found your lips close to mine, So, I kissed you and you did- n't mind it at all;
When I'm a- wake such a break never hap- pens, how long can a guy go on dream- ing?
If there's a chance that you care, Then, please say you do; (Ba-by)
Sav it and make my craz- i- est dream come true.

IN THE COOL, COOL, COOL OF THE EVENING

Moderato, not too slowly

Sue wants a bar-be-cue, Sam wants to boil a ham,
Grace votes for Bouil-la-baisse Stew. Jake wants a ween-y bake,
steak and a lay-er cake, he'll get a tum-my ache too.
We'll rent a tent or tee-pee. Let the town cri-er cry.
And if it's R. S. V. P.

this is what I'll re-ply; In the cool, cool, cool of the
eve-nin', tall 'em I'll be there. In the
cool, cool, cool of the eve-nin' bet-ter save a chair.
When the par-ty's get-tin' a glow on, 'n'
sing-in' fills the air, In the shank o' the night, when the
do-in's are right you can tall 'em I'll be there.

EL RANCHO GRANDE (Ramos-Uranga)

Moderato

I love to roam out yon-der, Out where the Buf-fle wan-der,
Free as the Eag-le fly-ing, I'm rop-ing and ty-ing I'm
rop-ing and a ty-ing. Give me my ranch
and my cat-tle, Far from the great cit-ies
rat-tle; Give me a big hard to bat-tle,
For I just love hard-ing cat-tle.

I WANNA BE LOVED

Slowly

Musical score for the song "I WANNA BE LOVED". The score is written on ten staves. The melody is in G major, with a key signature of one sharp (F#). The tempo is marked "Slowly". The lyrics are: "I wan-na be loved with in-spi-ra-tion, I wan-na be kissed un-till I tin-gle, I wan-na be loved start-ing to-night In- stead of mere- ly hold- ing con- ver- sation - Hold me tight. right. I feel like kiss- ing my age, - I'm past the stage of mere- ly tur- rle dov- ing, I'm in no mood to re- sist, - and I in- sist the world owes me a lov- ing I wan-na be thrilled to des- per- a- tion I wan-na be thrilled start-ing to- night With ev- 'ry kind of won- der- ful sen- sa- tion I wan-na be loved!" The score includes various chords: C, Ab7, G7, Gdim, Dm7, F, E7, Am, D7, and Fm. There are also first and second endings indicated by "1." and "2.".

I LOVE YOU SO MUCH IT HURTS

Moderately

Musical score for the song "I LOVE YOU SO MUCH IT HURTS". The score is written on seven staves. The melody is in G major, with a key signature of one sharp (F#). The tempo is marked "Moderately". The lyrics are: "I love you so much it hurts me, dar- lin' and there's that's why I'm so blue. I'm so a- fraid to noth- ing I can do. go to bed at night, a- fraid of los- ing you. I want to hold you, my dear, for ev- er and ev- er, I love you so much it hurts me so." The score includes various chords: G7, C7, Ab7, Dm7, F, E7, Am, D7, and Fm. There are also first and second endings indicated by "1." and "2.".

I GET ALONG WITHOUT YOU VERY WELL

Moderato

Musical score for the first system of 'I Get Along Without You Very Well'. It features a treble clef, key signature of two flats (Bb and Eb), and a 4/4 time signature. The melody is written on a single staff with lyrics underneath. Chords are indicated by letters above the staff: F7, Bb, Edim, Cm7, F7, Cm7, F7, Edim, F7, Cm7, F7, Cm7. The lyrics are: 'I get a-long with-out you ver-y well, Of course I I've for-got-ten you, just like I should, Of course I do, Ex-cept when soft rains fall and drip from have, Ex-cept to hear your name or some-one's leaves, Then I re-call the thrill of be-ing shel-tered in your laugh that is the same But I've for-got-ten you just like I arms, Of course I do, But I get a-long with out you ver-y well. should What a guy!'

Musical score for the second system of 'I Get Along Without You Very Well'. It continues the melody from the first system. Chords are indicated by letters above the staff: Edim, Bb, Cm7, F7, Bb, Eb, Bb, Bb7, Eb, Edim, Cm7, F7, Bb, F7, Edim, Cm7, F7, Bb, F7, Edim, Bb, Cm7, F7. The lyrics are: 'What a fool am I To think my break-ing heart could kid the moon; What's in store? Should I 'phone once more? No it's best that I stick to my tune. I get a-long with-out you ver-y well, Of course I do, Ex-cept per-haps in spring but I should nev-er think of spring For that would sure-ly break my heart in two.'

I'M JUST A VAGABOND LOVER

Moderato

Musical score for the first system of 'I'm Just a Vagabond Lover'. It features a treble clef, key signature of two flats (Bb and Eb), and a 4/4 time signature. The melody is written on a single staff with lyrics underneath. Chords are indicated by letters above the staff: Bb, Gdim, F7, Bb, Gdim, F7, Bb7, Bb+, Bb, G7, F7, Bb, Gdim, F7, Bb7, Bb+, Eb, C-57, Bb, F7, G7, F7, Bb. The lyrics are: 'For some girls are quick-ly for-got-ten, And gone with the damn of the day, But some you re-mem-ber like last glow-ing em-bers, Haunt-ing your mem-'ry and dreams. For I'm just a vag-a-bond lov-er, In search of a sweet-heart, it seems, And I know that some day I'll dis-cov-er her, The girl of my vag-a-bond dreams.'

I'VE GOT MY HEART SET ON YOU

Moderato

197

I've Got My Heart Set On You No one else can pos- si- bly
do, No one else can re- place the ec- sta- sy
You bring to me, you're so di- vine. I've Got My Heart Set On
You You're a bless- ing from out of the blue, You a-
lone can de- cide the fate of me, Your des- ti- ny has to be mine

You are the moon on high, You are a star- lit sky, The
fragrance of flow- ers in spring, You are a dream of love, You are my
these of love, Dar- ling you are my ev- 'ry- thing I've Got My
Heart Set On You No one else can pos- si- bly do, Tell me
why does a voice with ev- 'ry beat Call your name and
then re- peat I've Got My Heart Set On You.

IVY

Slow and haunting

I- VY, { why the sud- den change? Why For so the
cold and why so strange? Be sen- ti- men- tal. Don't hang your fate on
jeal- ous- y and hate 'Cause tle to my heart.
Why do you take my arms to- night Then wan- der far from
sight? Can't un- der- stand you, I- Vy, But re- mem- ber this: If you
real- ly want my kiss Be sweet and gen- tle, lest we part.

I'LL BUY THAT DREAM

Slowly

A7 Dm7 G7

I- me- gine { me — with my head — on your shoul- der — And
me — in a gown — white and flow- ry — And

C Gm6 A7 Dm F#m

you — with your lips — get-ting bold- er, — A sky full of moon — and a
you — thank-ing dad — for my dow- ry, — A churchful of folks — and those

C Am 1. D7 G7

sweet mel- low time — I'LL BUY THAT DREAM. —
last min- ute jokes, —

2. Dm7 G7 C Gm7 C7

I'LL BUY THAT DREAM — A hon- ey- moon in Cal- re — in a

Gm7 C7 F

brand new ai- to- gy- ro Then home by rock- et — in a wink. We'll

Am7 D7 Am7 D7

set- tle down near Dal- las — in a lit- tle plas- tic pal- ace,

G7 Dm7 G7 A7

It's not as cra- zy as you think! — I- ma- gine

Dm7 G7

me — on our first — an- ni- ver- sary — With

C Gm6 A7 Dm7 F#m

some- one like you — in the mar- s'ry. — It does-n't sound bad — and if

C Am Dm7 G-57 C

it can be had — I'LL BUY THAT DREAM. —

I'M BEGINNING TO SEE THE LIGHT

Medium bounce

G Eb7 D7 G Eb7 D7 Eb7

I nev- er cared much for moon- lit skies, I nev- er wink back at fire- flies, But
I nev- er went in for af- ter glow, Or can- dle light on the mis- tle- toe, But

G D7 G Dm E7 A7 Am7 D7 1. G D7

now that the stars are in your eyes, } I'M BE- GIN- NING TO SEE THE LIGHT —
now when you turn the lamp down low }

2. G Eb7 Eb7

Used to ram- ble thru the park — Shad- ow box- ing in the dark —

A7 Eb7 D7

Then you came and caused a spark, That's a four a- larm fire — now —

G Eb7 D7 G Eb7 D7 Eb7

nev- er made love by lan- tern shine, I nev- er saw rain- bows in my wife, But

G D7 G Dm E7 A7 Am7 D7 G

now that your lips are burn- ing mine, — I'M BE- GIN- NING TO SEE THE LIGHT. —

JUST BECAUSE YOU'RE YOU (1)

Moderately slow

199

C Gdim Dm G7

Just be- cause you're you and just as you are —
We could be a lone or out in a crowd; —

C Gdim Dm7 G7

You're my dream come true but bet- ter by far; —
No one else I've known could make me so proud: —

C

If you asked me why, guess I'd say that I
Ev- 'ry- where we go ev- 'ry- one I

C G7 1. C

love you just be- cause you're you. you. But

C

now can you ex- plain the thrill that's in your kiss when

G7 G7 Dm

words are all in vain, and all I know is this, dear:

C G7

If you did- n't win the world with your charms, —

C Dm G7

I'd be hap- py in the warmth of your arms. —

C F

call it what you will, dar- ling I would still

C G7 C

love you just be- cause you're you.

JAMIE

Slow,

C C#m7 Dm7 G7 C

Ja- mie with eyes that twin- kle fire bright, My Ja- mie

C#m7 F#m7 Dm6 E7 Am Dm7 Gdim E

with hair so black as is the night; From an- gel cloth they de- signed

C#m6 A7 Dm G7 C#m7 C#m7 C#m7

one of a kind, Ja- mie; This time — so soon- struck

Dm7 G7 Am Dm7 Am7 Dm7 G7

boy in love as I, I've grown up e- nough to know what makes me

Dm7 G7 C#m7 Dm7 G7

sigh, Like the breeze that mur- ers low my lone- ly

Dm7 G7 C#m7 Dm7 G7

heart sings, Ja- mie I need you so.

KOKOMO, INDIANA

Slowly

Wish I were back a-gain with all the sweet and simple folks I call my
 kin in — KO-KO-MO, IN-DI-AN-A, Well if it is- n't Pop and Hi-ya
 Mom, you al-ways had the cu-test grin in KO-KO-MO, IN-DI-AN-A
 Just look at Rov-er wag his tail gosh he re-mem-bers
 me, And get a load of sis-ter Grace you
 can't see the freck-les for the jam on her face. How would you like to go'n' see that
 old Wa-bashful beau you used to know in — KO-KO-MO, IN-DI-AN-A?
 Would-n't you just as soon go out and spoon be-neath a Hoo-sie
 moon? Oh, what a moon, For all of the man-y rea-sons that I've
 men-tion'd here-to-fore, My heart will al-ways be in KO-KO-
 MO, And of course you know the town of KO-KO-MO will
 al-ways be in-def-i-nite-ly in In-di-an-a.

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KANSAS CITY KITTY

Moderato

I left { Fris-co and Kate, Swing-in' on the Gold-en Gate, } When
 Ma and Pa, out in O-ma-ha-ha-ha, }
 Kan-sas Ci-ty Kit-ty smiled at me!
 She comes from Miss-ou-ri and she showed me,
 Like a Tex-as steer she buf-fa-load me;
 Ev-'ry Jim and Jack Got the well known Hack-en-sack, Then
 Kan-sas Ci-ty Kit-ty smiled at me!

LOVE ON A GREYHOUND BUS

201

Brightly

C Dm Cma7 Dm Cma7 F

Bought a tick-et the oth-er night, The Un-ion Sta-tion was
Hol-land Tun-nel was o-pen wide, We rode a-long un-der-

Cma7 F Cma7 Dm7 Em7 Am7

lit up bright, The crowd was show-in' with all its might, But we
neath' the tide, And found our-selves on the Jer-sey side, What a

Dm7 G7 C F A7

all set-tled down } for a trip on a Grey-hound Bus, { That's us -
glo-ri-ous time } No fuss -

D7 G7 1. C Dm7 G7

Head-in' west on a Grey-hound Bus. The

2. C Fma7 Em7 Fma7 F6 Dm7 G7

Bus. Stopped for hot dogs and so-da pop

C Fma7 Em7 Fma7 F6 Dm7 Em7

Asked the driv-er, "How long till we

F G+

make an-oth-er stop? Soon the sun dis-ap-peared from view, The

Cma7 F Cma7 F Cma7 Dm7

stars came cut like they al-ways do, Then I cud-dled up

Em7 Am7 Dm7 G7

close to you, And we both fell in love on a trip on a Grey-hound

C F A7 D7 G7 C

Bus. That's us, in love on a Grey-hound Bus.

LYIN' KISSES

Moderato

F C7

Dear the love I gave you was a true love But
I be-lieved the prom-is-es you made, dear But

Gm7 C7 F 1.

all that you gave from the start were those LY- IN' KISS-ES,
you were just play-in' a part with those

Gm7 C7 F 2.

LY- IN' KISS-ES Those LY- IN' KISS-ES that de-ceived my heart.

Bb G7

But mark my word, dear, There will come a day you'll cry

Gm7 C7 F

for the love you threw a-way with those LY- IN' KISS-ES,

Gm7 C7 F

LY- IN' KISS-ES, Those LY- IN' KISS-ES that de-ceived my heart.

LOVE IS THE DARNDDEST THING

Moderato

Adim

Abm *Bb7* *Eb* *Cb9* *Bb9*

Do- in' the dish- es and push- in' a broom,—
 Hang out the laun- dry an' mop up the floor,—

Abm *Bb7* *Eb* *Cb9* *Bb9*

Wash-in' the win- dows and dust- in' the room and cab- bage was nev- er my
 Pol- ish the sil- ver an' run to the store An' then have to lis- ten to

Eb *C7* *1. Fm7* *Bb7* *Eb*

fav- 'rite per- fume, Love is the darn- dest thing. —
 some- bod- y snore.

2. Fm7 *Bb7* *Eb* *Ab* *Bb7*

Love is the darn- dest thing. He al- ways brought me or —

Eb *Ab* *Bb7* *Eb*

chids And things that I a- dore — Last

A7 *D7* *Gm* *Gdim*

week I had a birth- - day, He gave — me a brand new

Fm7 *Bb7* *Cm* *Abm* *Eb* *Adim*

iron- in' board. Darn those po- ta- toes, they're so hard to peel, —

Abm *Bb7* *Eb* *Cb9* *Bb9*

Just burned my hands on a roast leg of veal, That man — in the moon is a

Eb *C7* *Fm7* *Bb7* *Eb*

hor- ri- ble heel! Love is the darn- des thing. —

LULLABY OF THE LEAVES

Moderate

Cm *G7* *C7*

Crad- le me where south- ern skies can watch me with a
 Cov- er me with hea- ven's blue and let me dream a

Fm *Dm7* *G7* *Dm7* *G7*

mil- lion eyes, Oh, sing me to sleep, } Lul- la- by of the
 dream or two, Oh sing me to sleep, }

Cm *1. Ab7* *G7* *2. Cm* *Fm*

leaves. — I'm breez- ing a- long a- long with the breeze, I'm

C

hear- ing a song, a song thru the trees, Ooh ooh ooh ooh ooh ooh. That

Fm

pine mal- o- dy car- ess- ing the shore fa- mil- iar to me, I've heard it be- fore ooh

C *Cdim* *G7* *Cdim* *Ab7* *G7* *Cm*

ooh ooh ooh — That's south- land, don't I feel it

G7 *C7* *Fm*

in my soul, and don't I know I've reached my goal, Oh

Dm7 *G7* *Dm7* *G7* *Cm*

— sing me to sleep. Lul- la- by of the leaves. —

LET'S GET AWAY FROM IT ALL

Medium bounce

203

Let's take a boat to Ber-mu-da Let's take a plane to Saint Paul
 Let's take a trip in a trail-er No need to come back at all
 Let's take a key-ak to Quin-cy or Ny-ack, LET'S GET A-WAY FROM IT ALL
 Let's take a pow-der to Bos-ton for chow-der, LET'S GET A-WAY FROM IT ALL
 LET'S GET A-WAY FROM IT ALL We'll trav-el 'round from town to town, We'll
 visit ev-ry state I'll re-peat "I love you, Sweet!" In all the forty eight
 Let's go a-gain to Mi-a-a-g'ra this time we'll look at the "Fall"
 Let's leave our hut, Dear, Get out of our rut, - Dear, LET'S GET A-WAY FROM IT ALL.

LEICESTER SQUARE RAG

Moderately

Come on a-long now where the lights are all bright, Come on a-
 long now, it's a won-der-ful sight, Come on a-long now, take a
 step to the right Sing Pom tid-dle-y om-pom, Pom nom.
 Ev-'ry-bod-y's do-ing it, soon you'll be doing it, You'll say it's grand,
 You will find the rhythm en-tranc-ing so hur-ry up, Don't ev-er lag,
 Bring along your dancing shoes, soon you'll forget the blues, Follow the band,
 See all the peo-ple there, cou-ples are ev-'ry-where, Do-ing the Leicester Square Rag

LAST NIGHT ON THE BACK PORCH

Moderato

I love her in the morn-ing And I love her at
 night. I love her, yes I love her When the
 stars are shin-ing bright. I love her in the
 spring-time And I love her in the fall, But
 last night on the back porch I loved her best of all.

LOVE SOMEBODY

Moderately

Love some-bod-y, Yes, I do.— Love some-bod-y, Yes I do.—
 Love some-bod-y, Yes I do.— Love some-bod-y, but I won't say who.
 Big and strong and bold and gay. He's not ve-ry far a-way.
 I would mer-ry him to-day, but who he is, I will not say-ay-ay. I
 Love some-bod-y, Yes, I do.— Love some-bod-y Yes I do.—
 Love some-bod-y Yes, I do.— Love some-bod-y but I don't say who.

LOVE I LONG FOR, THE

Liltingly

The love I long for — I've no right to de-mand — But I'd mak-
 is a thing set a-part —
 much of the touch of a ten-der hand. — No knight in ar-mor, but
 far more, an un-der-standing heart. — Some-one who's there to care —
 when my spir-it is low — And gent-ly stroke my hair — to make themood
 go. — No harm in dream-ing — of a heav-en a-bove, —
 Can it be wrong for me to long for this love?

LULLABY IN RHYTHM

Slowly

Hear my lull-a-by In Rhyth-m, Dream your dreams and
 To my lull-a-by In Rhyth-m All the breez-es
 wan-der with 'em, Ev-'ning drums will come and take you thru the night, —
 sigh in rhyth-m, Rest my love, let noth-ing wake you till the
 light. — Stars dance while the shad-ows creep — The
 moon man's — goin' to swing — you Up high — swing you to sleep, —
 Hear my lull-a-by In Rhyth-m, Dream your dreams and
 wan-der with 'em, Sand-man's goin' to come and make — you sleep, good-night.

LITTLE WHITE GARDENIA, A

Molto Moderato

205

For I bring a lit-tle white gar-de-nia, As re-fresh-ing as a day in
look in- to this, there's a mes-sage there I dare not
May You may wear it if you care or toss it a-way. If you vey.
say That I'll let this little white gar-de-nia con-
Who knows? To mor-row we may be to-geth-er, or so far a-part. Take this
to-ken of my love Cher-ish it and keep it close to your heart. If our
paths should ev-er cross a-gain, dear, Ac-ci-dent-ly or by fate's de-
sign If you wear a lit-tle white gar-de-nia, I'll know you are mine.

LAUGHING ON THE OUTSIDE (Crying On The Inside) Rather slowly

The crowd sees me out dancing, carefree and romancing, happy with my some-one
They see me night and daytime, having such a gay time, they don't know what I go
new. I'm laughing on the out-side, crying on the in-side, 'Cause I'm still in love with
thru you.
with you. No one knows it's just a pose, pre-tend-ing I'm glad we're a-
part. And when I cry my eyes are dry the tears are in my
heart. My darling can't we make up? Ever since our break up, make believe is all I do, I'm
Laughing on the out-side, crying on the in-side, 'Cause I'm still in love with you.

LADY FROM 29 PALMS, THE

Moderato

She left twen-ty nine broken hearts, - Bro-ken in twen-ty nine parts, Now there are
She got twen-ty nine cad-il-lacs - Twen-ty nine sa-bles from Saks They came from
twen-ty nine fel-las, com-plain-in to their moms a-bout THE LA-DY FROM TWENTY NINE PALMS,
(who nev-er had their arms a-round)
She's a Yip! yip! yip-py-aye dol-ly, - A new kind a gal of the west. And
Yip! Yip! Yip-py by gol-ly! What-ev-er she does she does the best She got
twen-ty nine di-'mond rings. Got 'em with-out an-y strings She is a
load of a-ton bombs THE LA-DY FROM TWENTYNINE PALMS.

LITTLE BIT INDEPENDENT, A

Moderato

A lit-tle bit in-de-pen-dent in your walk, — A
 lit-tle bit in-de-pen-dent when we dance, — A
 lit-tle bit in-de-pen-dent in your talk, — There's
 lit-tle bit in-de-pen-dent t'wards ro-mance, — A
 noth-ing like you in Pa-ris or in New York, —
 bit of so-phis-ti-ca-tion in your glance, —
 You're aw-f'ly ea-sy on the eyes! A eyes!
 And yet you're ea-sy on the eyes! A eyes!
 When-ev-er I'm with you a-lone, — You weave a mag-ic

Moderato

I, And though it be a dan-ger zone, —
 I on-ly know that you're swell. — A lit-tle bit in-de-pen-dent
 with your smile, — A lit-tle bit in-de-pen-dent
 in your style, — But how can I help but love you
 all the while, — When you're so ea-sy on the eyes!

LITTLE MAN-YOU'VE HAD A BUSY DAY

Moderato

Lit-tle man you're crying, I know why you're blue, Some-one took your kiddy car a-
 John-ny won your marbles, Tell you what we'll do, Dad- 'll get you new ones, right-
 way: Bet-ter go to sleep now, Lit-tle man you've had a bus-y day. —
 You've been playing soldier, The bat-tle has been won, The en-e-my is out of
 sight, Come along there, soldier Put a-way your gun, The war is ov-er for to-night
 Time to stop your scheming, Time your day was through, Can't you hear the bugle soft-ly
 say: Time you should be dream-ing Lit-tle man, you've had a bus-y day. —

MELANCHOLY SERENADE

Slowly

207

MY HEART TELLS ME (Should I Believe My Heart)

(Andante-Sweetly)

(Andante-Sweetly)

C Em C Gdim Dm Dm7 G7 Bbm

MY HEART TELLS ME this is just a fling, _____ Yet you
MY HEART TELLS ME I will cry a- gain, _____ Lips that

Dm7 G7 F C G7 C G7

say our love means Ev - 'ry-thing _____ Do you mean what you are
hiss like yours could lie a- gain, _____ If I'm fool e- nough to

1 F G7 Am D9 Dm7 Fm G7

say - - ing, or is this a lit-tle game you're play - ing?

2 Am Am7 D9 Cdim C Cm Cdim Dm7 G7 Gm A7

see this thru, Will I be sor-ry if I do, _____ Should

D9 Dm7 G7 Dm7 Ddim C Cdim Dm7 G7 C

I be - lieve my heart or you? _____

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TIME AFTER TIME

Moderate

TIME AFTER TIME moderate

C Am Dm7 G7 C Dm7 G7

TIME know what I know, the pass- ing years will show I'm So
C know what I know, the pass- ing years will show You've
1. Dm Eb7 Am

luck- y to be lov- ing you. So luck- y to
1. Eb7 Am Gm3 A7 Dm

be the one you run to see In the eve- ning when the
1. G7 2. F

day is through. I con- ly new.
Fm C Fm C Am

And TIME AF- TER TIME you'll hear me say that
D7 C Am Dm7 G7 C

I'm So luck- y to be lov- ing you.

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MY SUGAR IS SO REFINED

Slowly

MY SUG-AR IS SO RE-FINED, — { She's one o' them
She's got a real
high-class kind, She does-n't wear a hat, She wears a cha-peau, — She
high-class mind, She nev-er buys a dress, it's al-ways a frock. — She
goes to see a cin-e-ma but nev-er a show. —
al-ways winds her time-piece up, but nev-er her clock, —
She says to-mah-to, in-stead of to-ma-to, — She says po-tah-to, in-
stead of po-ta-to, — And you should see — how she holds a cup of tea, with

just two fin-gers, while she sticks out three. — MY SUG-AR IS
SO RE-FINED, — She's one o' them high-class kind, — She
nev-er shares a kiss, She lets our lips a-nite, But oh, it feels like kissin' and each
kiss is dy-na-mite. I won-der what she thinks of each
time I hold her tight, Oh! she's so re-fined! —

MANHATTAN

Allegro moderato

We'll have Man-hat-tan The Bronx and Stat-en Is-land too; —
And tell me what street com-pares with Mott Street in Ju-ly, —
It's love-ly go-ing through the Zoo; —
Sweet push carts gent-ly glid-ing by! —
It's ver-y fan-cy On #old De-lan-cay Street, you know
The sub-way charms us so, — When bal-m-y breez-es blow To and fro;
The great big cit-y's a wond'-rous toy Just made for a girl and
boy We'll turn Man-hat-tan In- to an isle of joy. —

MULE TRAIN

Moderately Bright

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MULE TRAIN, MULE TRAIN, MULE TRAIN,

Clip-pi-ty- clop-pin' o- ver

hill and plain. Seems as how they nev- er

stop, Clip-pi-ty- clop, clip-pi-ty- clop, clip-pi-ty, clip-pi-ty, clip-pi-ty

clip-pi-ty, clip-pi-ty- clop-pin' a- lang

There's a pling of chaw to- bac- co for a min-er in Co- ro- na, There's a gui- tar for a cow- boy 'way out in Ar- i- so- na, There's a dress of cal- i- co for a pret-ty Nav- a- jo, Git a- long, mule git a- long. Git a- long. mule Git a- long.

MAKIN' WHOOFEE!

Moderato

An-oth- er bride an-oth- er June An-oth- er sun- ny hon- ey- shoes a lot of rice the groom is nerv- ous he an- swers

moon An- oth- er sea- son, an-oth- er rea- son for mak- in' whoop- ee! twice It's real- ly kill- ing that he's so will- ing to make whoop- ee!

A lot of Pic- ture a lit- tle love- nest, Down where the ros- es cling, Pic- ture the same sweet love- nest, Think what a year can bring. He's wash- ing dish- es and ba- by clothes He's so am- bit- ious he ev- en sews But don't for- get, folks that's what you get, folks, for mak- in' whoopee!

MY FUNNY VALENTINE

Moderate

My fun-ny Val-en-tine, Sweet com-ic
Val-en-tine, You make me smile with my heart.
Your looks are laugh-a-ble, Un-pho-to-
graph-a-ble, Yet, you're my fav-rite work of art.
is your fig-ure less than Greek, Is your
mouth a lit-tle weak, when you o-pen it to
speak, Are you smart? — But don't change a hair for me,
Not if you care for me, Stay lit-tle Val-en-tine,
stay! — Each day is Val-en-tine's day.

MAY I NEVER LOVE AGAIN

Moderate, (with feeling)

May I nev-er see the sun go down. May I nev-er feel the fall-ing
nev-er see the blue of the sky, nor the moon and stars down lov-ers.
rain. Lane. If the love that I de-clare is n't all that's right and fair, may I nev-er, MAY I NEVER LOVE A-
May nev-er live a day, if I don't mean what I say. May I
GAIN. May I nev-er, MAY I NEV-ER LOVE A- GAIN. Sweet-heart,
when I'm with you, I'm not a fool-ish pre-tend-er. Sweet-heart, if you love me too,
all I pos-sess I'd sur-ren-der. May I nev-er feel your ten-der lips. May you nev-er take my love in
vain. You're the an-swer to my pray'r, but if your love is n't here, may I nev-er-No! I'll never love a- gain.

YOU TURNED THE TABLES ON ME

Moderato

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Abm6 Gm C7

You turned the ta- bles on me, — And now I'm

F Abm6 Gm

fall-ing for you, — You turned the ta- bles on me —

C7 F7

— I can't be- lieve that it's true. — I al- ways

Bb Bbm

thought when you brought the love- ly pres- ents you bought — why

F Ddim Gm7

had-n't you brought me more, — But now if you'd come — I'd wel-come

Ddim F D7 Db7

an- y thing from — the five — and ten — cent store. —

C7 Abm6 Gm C7

— You used to call me the top — You put me

F F7 Cm6 F7

up on a throne, — You let me fall with a drop — And now I'm

Bb Bbm6

out on my own — But af-ter think-ing it o- - - ver and o- - -

F G7

— ver, — I got what was com- ing to me —

F Abm6 Gm C7 F

Just like the sting of a bee — you turned the ta- bles on me. —

YOU WALK BY

Moderato

C G7 C G7

You Walk By, — en- chant- ing as a dream. —

Am E7 Am C7

You Walk By — and dim the sun- light's gleam. —

1. F G7 C A7

You speak words and shame the birds that sing. — Your

1. D7 G7

smile is soft- er than the touch of spring. —

2. F E7 Am D7

Heav- en, is right here and not a- bove, When

C Dm7 G7 C

You Walk By, my love. —

YES, MY DARLING DAUGHTER

Moderately

Moth-er, may I { go out danc-ing? } Yes, My Dar-ling Daugh-ter.
 try ro-manc-ing?

What if there's a moon, ma-ma dar-ling, And it's shin-ing on the wa-ter,

Moth-er, must I keep on danc-ing? Yes, My Dar-ling Daugh-ter...

What if he'll pro- pose, ma-ma dar-ling, When the night is grow-ing short-er?

Moth-er, what should be my an-swer? Yes. My Dar-ling Daugh-ter...

YEARS AND YEARS AGO

Moderately

YEARS AND YEARS A- GO, The
 Now, at last I know

dreamed love I that found my dreamed love, of

Tears and tears a- go, im- ag- i-
 Here, at last you're here where YEARS AND

1. na- tion made you part of me and dar- ling,
 YEARS A- GO I

2. knew you'd be.

YOU ARE MUSIC

You are mu- sic, { sweet and heav- en- ly mu- sic -
 that to me is im- mor- tal,

That my heart will re- mem- ber in aft- er years.
 For it o- pens the por- tal to

1. joy and tears. You are the song that I'll al- ways, cher- ish,
 I'll nev- er lose its thrill, For it can nev- er per- ish un- til my heart is

still. You are mu- sic that is touched with a mag- ic,
 and I'm touched with the mag- ic of you.

YOU'RE SO UNDERSTANDING

Bb Eb Ebm *Moderato*

You're so un-der-stand-ing when-ev-er I feel blue things go wrong

Bb G7 G7 F7 Bb

When-ev-er I need some-one I always run to you.
If I have you to cling to, They're not that way

Bb Eb Bb F7

for a long. As long as you are near me, my cares are far a-

Bb Eb Bb G7

way. Your smile can al-ways cheer me. your kiss your touch can

F7 Bb Dm Eb

do so much, oh, You're so un-der-stand-ing in ev-'rything you

Ebm Bb G7 G7 Bb

do, And, dar-ling I will al-ways be un-derstand-ing, too.

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YOU'RE 'ALL THE WORLD TO ME

Bb A7 *Lively*

You're like Pa-ris in a night prill and May
You're moon- light on a night in Ca-pri

Ab G7 Gb

You're New York on a sil-ve-ry day A Swiss
And Cape Cod look-ing out at the sea You're all

F7 1. Bb F Dm C7

Alp as the sun grows faint-er; You're Loch Lomond when
plea-s-ant that

1. Cm7 F7+5 2. Bb G7 Bb

Aut-umn is the paint-er. leave me breath-less; and no

Cdim Cm F7 Bb

won-der you're all the world to me.

YOU'VE GOT TO SEE MAMMA EV'RY NIGHT

G+ C G+ C A7 D7 G7 *Moderato*

You've got to see Mam-ma ev-'ry night, Or you can't see Mam-ma at all

C G7 C G+ C A-57

You've got to kiss Mam-ma, treat her right, — Or she

G Ddim D7 G C7 F7

won't be home when you call, If you want my comp-an-y —

F7 G+ C G+

You can't fif-ty fif-ty me, You've got to see Mam-ma

C A7 D7 G7 C

ev-'ry night, Or you can't see Mam-ma at all.

YOURS AND MINE

Moderately
G7

The stars that shine are Yours And Mine
The moon a-bove is } Yours And Mine

The rain-bows in the sky are } Yours And Mine
The right to fall in love is } Yours And Mine

The song of spring-time the lul-la-by of fall The
The hope of find-ing the

sun-shine of sum-mer-time be- longs to us all.

dream our hearts de- sign All this is Yours And Mine.

YOU DO

Slowly

Who knows how much I love you? YOU DO. — No one means
more to me than YOU DO. — You take De- cem- ber, and
smile it in- to May. And then De- cem- ber comes back a- gain when
you're a- way. Who has a charm that ver-y few do? — Who makes life
nec- es- sa- ry? YOU DO. — And who can take my dreams and
make my dreams come true? Who? Don't give me three guess-es one will do.

YOU'RE FOOLIN' SOMEONE

Slowly

You're fool- in' some- one with your make be- lieve heart,
Your fool- ish sto- ries are ex- act- ly like you,

I knew bet- ter that you're play- ing a part,
You would- n't tell me

you were be- ing un- true. You've found a new love,
gre- tu- la- tions from me, — If she's not a true love oh how lone- ly you'll
be. — Then you'll be sor- ry when your heart breaks in two,

you're fool- ing some- one and that some- one is you.

YOU DARLIN'

215

Musical score for "YOU DARLIN'" in G major, Moderato tempo. The score consists of eight staves of music with lyrics. Chords are indicated above the notes: G, Gdim, G7, Gdim, C, Cdim, 1. C, Cdim, C, C7, D7, G7, F, Fm, C, C7, A7, D7, G7, C.

How'd you e- ver come to me } you dar- lin'
let me take you by the hand }

How could such a won- der be you dar- lin'
Hope you'll al- ways un- der-

1. just to re- a- lize you're mine — Sends a shiv- er up my spine —
1. lov- in' you is so di- vine — You dar- lin' —

2. stand you dar- lin' — Man- y, man- y years from to- day you'll
still hear me say — I'm in love with you just you, You dar- lin'.

I DON'T KNOW ENOUGH ABOUT YOU

Slowly

Musical score for "I DON'T KNOW ENOUGH ABOUT YOU" in G major, Slowly tempo. The score consists of six staves of music with lyrics. Chords are indicated above the notes: G7, C7, F, F7, D7, G7, Gm7, C7, 1. F, Dm9, C9, 2. G7, Gm7, C7, F, A7, D7.

I know a lit- tle bit — a- bout a lot of things, But
I read the lat- est news, — no but- tons on my shoes, But

I don't know e- nough a- bout you. — Just when I
ba- by, I'm con- fused a- bout you. — You get me

think you're mine you try a diff- erent line And, ba- by, what can I do? —
in a spin. — Oh, what a stew I'm in 'Cause

2. I don't knew e- nough a- bout you. — Jack of all trades, —
mas- ter of none — And is- n't it a shame?

I DON'T KNOW ENOUGH ABOUT YOU

Musical score for "I DON'T KNOW ENOUGH ABOUT YOU" in G major. The score consists of five staves of music with lyrics. Chords are indicated above the notes: G7, C7, G7, F, D7, G7, Gm7, C7, F.

I'm so sure — that you'd be good for me — If you on- ly play my
game. You know I want to school — and I'm no
bod- y's fool, That is so say, un- til I met you. —
I know a lit- tle bit — a- bout a
lot of things, But I don't know e- nough a- bout you. —

YOU

Moderate

C Ab7 G7

You } Gee! but you're won- der- ful You
So much de- pends up- on you

Gdim G7 Dm Fm6

love- ly You! You com- plete- ly sat- is- fy
tell me true Will it be my fate at all?

C E9 A7 D7 Dm7 G7 1. C

I'm con- fess- in' that is why there's no- bod- - - y like You.
Will I ev- er rate at all with some- bod- - - y like

2. C Bb7 Eb

You Just to think that You love me

Bb7 Eb

Makes my fu- - - - ture look strong

D7 G Am7

ear by stars a- bove me I'm darned if I don't

D7 Dm7 G7 C

feel like writ- in' a song a song a- bout You

Ab7 G7 Gdim

Mus- ic and words a- bout You love- ly

G7 Dm Fm6 C

You Let me think up phras- es for, let me sing out

A7 D7 Dm7 G7 C

prais- es for no- bod- - - y but You.

YOU'RE A SWEETHEART

Slowly

G Am7 Am6 B7 C Gdim D7

You're a sweet- heart if there ev- er was one,
Life with- out you was an in- com- plete dream,

1. G 2. G

if there ev- er was one it's you. true,

E Ddim B7 E Ddim B7

My search was such a blind one and I was all at sea.

G Ddim Am7 D7 Em A7 D7

I nev- er thought I'd find one quite so per- fect for me.

G Em7 Am6 B7 C Gdim D7

You're a sweet- heart if there ev- er was one,

C G

if there ev- er was one, it's you.

WONDER OF YOU, THE

217

Dear- est, I'm so filled with the won- der of you, I ex-ist for the

no-ments we kiss, so com-plete and so sweet, but too few!

Dear- est, how to speak of the won- der of you; Are there words to des-
cribe all the things that you are, how you look, what you do? What if
words fail? I know the true won- der of you.

WHERE

WHERE is the face I talked to, Where is the

hand that held my hand? WHERE are

the days we walked through when all the world was

new found land? Worlds change and time goes

fly- ing But some things will stay un- dy- ing,

I still hear the songs we used to sing, And

think of the plans we planned. Some day

the words I told you the dreams we dreamed will all be

true. Here are my arms that long to

hold you WHERE, oh WHERE are you?

'WAY OUT WEST IN KANSAS

Moderate

Folks don't stay out ve- ry late 'Way out West in
 Kan- sas, They take the side walks in at eight
 'Way out West in Kan- sas. It's some town by
 heek I'll swear, You can stand in the old town square And
 knock on ev- 'ry front door there 'Way out West in Kan- sas.

WHEN JOHNNY COMES MARCHIN' HOME

Moderato

When John-ny comes marching home a- gain, hur- ray, hur- ray, We're
 gon- na sing hal- le- lu- jah on that hap- py
 colo- nel and John- ny will be bes- om- pals name that
 man- y a gal will try to make him the
 day We will take the hel- met that John- ny got And
 day Though the Colo- nel claims to be fif- ty- eight They'll
 day Though his heart- 'll spin and he'll wan- na fall, the
 turn it in- to a flow- er pot And we'll be so
 both go out on a dou- ble date. What a time there'll
 chang- es are that he'll love them all. Bet- ter hide your
 gay } when John- ny comes march- ing home.
 be } when
 gal }

WHAT GOOD WOULD THE MOON BE?

What good would the moon be Un- less the right one shared its
 night be With- out the right lips whis- p'ring
 beams. What good would "Dreams Come True" be If love was- n't in those dreams? And a
 low, Kiss me oh, dar- ling, kiss me While eve- ning stars still glow.
 prim- rose- path, What would be the fun Of walk- ing down a path like
 that with- out the right one? What good would the No it won't be a
 prim- rose path for me, No it won't be diamonds and gold, But may- be it will be
 Some- one who'll love me, some- one who'll love just me to have and to hold.

WILL YOU STILL BE MINE

219

When lov-ers make no ren-dez-vous — to stroll a-
 long fifth av-en-ue — when this fa-mil-iar world is thru —
 will you still be mine — When cabs don't drive a-round the
 park — No wind-ows light the sum-mer dark — when love has
 lost its sec-ret spark will you still be mine when moon-light
 on the Hud-son's not ro-man-cy — and spring no
 lon-ger turns a young man's charms — when si-rens
 Just mean false a-larms — when lov-ers heed no call to arms
 will you still — — — be — — — mine —

WALKIN' TO MISSOURI

Poor lit-tle rob-in walk-in', walk-in', walk-in' to Mis-sou-ri,
 1. He can't af-ford to fly. — Got a pen-ny for a — Got a
 2. tear drop in his eye. (Fine) I hope my sto-ry don't
 He fall right in- to the
 make you cry, But this bird- is flew to high; He flew from his
 ci- ty ways, like danc-ing in ca- ba- rets, From par- ty to
 1. old Mis- sou ri home. — 2. par- ty he would roam. —

WOULD I LOVE YOU (Love You, Love You)

Moderately

Oh! for just the chance to love you, — Would I love you, love you, love you? —
 — To take you in my arms — has al-ways been my goal. —
 — Sure as there's a moon a-bove you, — Would I love you, love you, love you? —
 — With all my heart and soul, with all my heart and soul. (Fine)
 You ask me Would I love you if you let me? Eyes that see are eyes that
 know. Would I love you? What a ques-tion when I'm yearn-ing so.

WOODEN SOLDIER AND THE CHINA DOLL

There's ro-mance in the air, — They're such a lov-ing pair, — The
 There'll be a big af-fair, — the toys will all be there, — With
 wood-en sol-dier and — the chi-na doll, — They're keep-ing
 mu-sic by the Toy-land Sym-pho-ny, — And to the
 stead-y com-pan-y — in ba-by's nur-ser-y, — The
 wood-en sol-dier and — the chi-na doll. — strains of Lo-hen-grin, You'll
 see them march-ing in, — The wood-en sol-dier and the chi-na doll. —

GOOD NIGHT LOVELY LITTLE LADY

Good-night, — Love-ly Lit-tle La-dy — I must say a-dieu to
 you and your love-li-ness. — Good-Night, — Love-ly Lit-tle
 La-dy, — How it makes me grieve to leave the charms you pos-sess —
 — For when you are gone, my dear, — how lone-ly it seems — But we'll meet a-
 gain, my dear, On a pil-low of love 'neath a blan-ket of dreams. (So)
 fare-well, — love-ly lit-tle la-dy, — Let us kiss a-gain and then Good-night.

WHAT DID I DO?

Slow Blues

221

What did I do? — What in the world did I do, what
 I sa, you're wrong, did I say I'm right, Oh what was the mat-ter that Sat-ur-day night,
 In no un- cer- tain terms you told me we are thru, Ba- by,
 For you just up and you just wan- dered far a- way, Ba- by,
 What did I do, — What in the world did I do.
 What in the world did I say. That's a fine — "How d'ya do" — how d'ya
 do a th'ng like that to me, — That's a fine — ket-tle of

fish Oh how I wish and wish and wish that you would come
 back to me im- me- di- ate- ly. Where did you go —
 Where in the world did you go, Oh, I'm broke and bent, Say where did you went, Oh,
 you left my heart with a ter- ri- ble dent, I'm in con- fu- sion, in con-
 clu- sion I'm dy- ing to know, Ba- by, What did I do —
 what did I say — and where oh, where in the world did you go.

WHAT AM I GONNA DO ABOUT YOU

Slowly

What am I gon- na do a- bout you? — Did-n't mind the oth- ers I knew —
 I thought that love and I were all through Then your smile came out the blue —
 — But what am I gon- na do a- bout you? — My hopes were growing
 dim-mer, — my chanc-es slim-mer — each pass-ing day. I could — have held out
 long-er — but love was strong-er — you had your way. And now
 all my dreams, and I've had a few — Sud- den- ly are all com-ing true. — So
 what are you gon- na do a- bout me? — And what am I gon- na do a- bout you?

WILLOW WEEP FOR ME

Slowly

Willow weep for me, — willow weep for me, —
Gone my lover's dream, — lovely summer dream, —

Bend your branches green, — along the stream that runs to sea, —
Gone and left me here — to weep my tears — in to the stream, —

1. Listen to my plea, listen willow and weep for me. —
Sad as I can be, hear me willow and weep for me. —

2. Whisper to the wind, And say that love has sinned, To
leave my heart a-break-ing and mak-ing a moan,,

ur- war to the night, to hide her star-ry light, So
none will find me sigh-ing and cry-ing all a-lone. —
weep-ing willow tree, — weep in sym-pa-thy, —
Bend your branch-es down — a-long the ground — and cov-er me, —
When the shad-ows fall, bend oh wil-low and weep for me. —

WAITIN' FOR THE TRAIN TO COME IN

Moderately Slow

WAIT-IN' FOR THE TRAIN TO COME IN, —
shed a mil-lion tear-drops or more, —

1. Wait-in' for my gal to come home, — I've count-ed ev-ry min-ute of each
(the one I a-dore, —

live-long day, — been so mel-an-cho-ly since she went a-way. I've
I'm wait-in' in the de-pot by the rail-road track, —
Look-in' for the choo-choo train that brings her back. — I'm
wait-in' for my life to be-gin, — WAIT-IN' FOR THE TRAIN TO COME IN. —

WITHOUT A WORD OF WARNING

Moderate G7

WITH OUT A WORD OF WARN-ING My life has be- gun, WITH-
And strange as it seems We

C 1. A7 Dm
OUT A WORD OF WARN-ING Two hearts beat as one. From out of
kissed and with that kiss you

D9
ne- where you came to me. A breeze passed by

(1.) Fm G7 2. Gm6 A7
Whis-pring your name to me in- vad- ed my dreams

Dm7 Fm C
I don't know how it hap- pened, but out of the blue up a-

Ab7 Dm7 G7 G+ C
bove You came a- long to an- swer my song of love.

223

WHOLE WORLD IS SINGING MY SONG. THE

Slowly

C
The Whole World Is Sing- ing My Song But I sing it

Gm A7 Dm G7
on- ly to: you The whole world is hum- ming a- long

G+ C E7
I love you, I love you, I do. You put my dreams to

Am D7
mus- ic, I learned how a song could start, I gave the world the

Dm G7 C
mus- ic, But I gave you my heart, The Whole World Is

C A7 Dm Fm G7 C
Sing- ing My Song, But I'll al- ways sing it to you.

WHILE A CIGARETTE WAS BURNING

Cm7 F7 Cm7 F7
While A Cig- a-rette Was Burn- ing { My heart was burn- ing too, —
Our smoke dreams all came true.

Edim 1. Cm7 F7 F+ Eb 2. D
A smoke- ring for your fin- ger I fash- ioned in the blue lin- ger,
We tried to make them

Ebm7 A7 D A7 F7 Bb7 Eb
As lov- ers al- ways do From fool- ish dreams we woke, For

Ebm Bb
love's a joke that goes up in smoke, Now in each cig- a- rette I

Ebm Eb Fdim F7 Cm7 F7
see you yet, Some- how I shall nev- er for- get, While A Cig- a- rette Was Burn- ing

F7 G7 Cm F7 Bb
We loved and laughed and learned That hearts were made for break- ing While a cig- a- rette burned.

WE'VE COME A LONG WAY TOGETHER

Moderato

Chords: F, F7, Bb, Fdim, Cm6, D7, G7, C7, F, F7, Bb, Fdim, F, D7, G7, C7, F, F7, C7, F, Dm, A+, Dm7, G7, Cm7, C7, F, F7, Bb, Fdim, F, D7, G7, C7, F.

We've Come A Long Way To- geth- er Since we met on the
old vil- lage green, We've weath-ered all kinds of
weath-er And to me you are still sweet six- teen. Why
care if our hair turns to sil- ver We still have love to
keep our hearts a- glow. We've Come A Long Way To-
geth- er And we still have a long way to go.

WHAT WILL I TELL MY HEART?

In- slow movement

Chords: Eb, Bb7, Eb, Ebm, Bb, G7, Cm7, F7, Bb, Eb, Bb7, Eb, Bb+, Eb, Bb+, C7, F7, F+, Bb, Bb7, Eb, Ebm, G7, Cm7, F7, Bb.

I'll try to ex-plain to friends dear, The rea-son we two are a-part, I
It's eas-y to say to stran-gers, That we played a game from the start. It's
knew what to tell our friends, dear, But WHAT WILL I TELL MY HEART?
eas-y to lie to stran-gers, }
MY HEART? When I smile to hide all the tears in- side, What an ache it will
bring, Then I'll wan- der home to a tel- e- phone that for- got how to
ring. I could say you'll soon be back, dear, to feel the whole town may be heart-
I'll tell them you'll soon be back, dear, But WHAT WILL I TELL MY HEART?

WORRIED MIND

Moderato

Chords: C, C7, F, Fm, G7, C, C7, F, G7, C, G7, C.

1. You pro- mised me a love that would nev- er die
2. I gave you a ring, I gave you a home
That pro- mise you made was on- ly a lie,
You promised me true that you'd nev- er rom-
now af- ter you've gone, all a- lone I'll pine
I bought you fine clothes and I bought you wine
For all that I've got is a WOR- RIED MIND.
But all that you gave is a WOR- RIED MIND. (2 more chor.)

THERE'S A BROKEN HEART FOR EVERY LIGHT ON BROADWAY

Slowly

225

There's a brok- en heart for ev- ry light on Broad- way a
mil- lion tears for ev- 'ry gleam they say, Those lights a-
bove you, — think nothing of you — It's those who love you, — that have to
pay, There's a sor- row lurking in each gloom- y shad- ow and
sor- row comes to ev'ryone some day, There's mus- ic and laughter, but
tears may come after to brok- en hearts for each light on Broad- way.

THERE'S A LULL IN MY LIFE

Moderately

Oh, — There's a lull in my life { it's just a void and emp- ty place —
the mo- ment that you go a- way —
when you are not in my em- brace — day — The world stops turn- ing
there is no night there is no
The clock stops tick- ing Ev- 'ry- thing stops but that flame in my heart that keeps
burn- ing — burn- ing, — oh, oh, oh, — There's a lull in my life
no mat- ter how I may pre- tend — I know that you a- lone can end — the ache in my
heart — the call of my arms — the lull in my life.

THERE I GO DREAMING AGAIN

Moderate

Ma- sic's sweet lights are low, He'll re- peat "love you so"
Wed- ding bells month of June, Fare- thee- wella hon- ey-moon
There I Go, Dream- ing A- gain — gain.
With my Dream- land lov- er — I'll ride a- way
No one will dis- cov- er — our hide a- way
With a love so di- vine I'll be his,
he'll be mine There I Go Dream- ing A- gain.

THIS IS ALWAYS

Moderato

THIS IS ALWAYS

This is- n't some-times, THIS IS AL- - WAYS. This is- n't may- be, THIS IS AL-
 This is- n't just mid-sum-mer mad- - ness, A pass-ing glow, a mo-ment's glad-
 ness, This is love, the real be- gin- ning of for-
 ev- er, I knew it on the night we met, You
 tied a string a- round my heart, So how can I for- get you.
 With ev- 'rv kiss I know that THIS IS AL- WAYS.

TOO OLD TO CUT THE MUSTARD

Moderato

VERSE

When I was young I had lots of pep I could get a-round I did- n't
 need no help But since I'm old and get- tin' gray The
 peo- ple look at me and says: Too old,
 too old, he's too old to cut the mus- tard an- y- more,
 He's a-get- tin' too old he's done got too old he's too
 old to cut the mus- tard an- y- more.

CHORUS

THIS TIME

Moderately

THIS TIME { I'm tak- ing no chan- ces on sum-mer ro-
 I'd rath-er be lone- ly If this can mean
 man- ces that fade in the fall on- ly
 a kiss to re- call. Last time I sur- ren-dered at the
 ver- y start Last time it was eas- y to de-
 ceive my heart. But THIS TIME I won't let my
 heart go Till you let my heart know that THIS TIME it's love.

THESE WILL BE THE BEST YEARS OF OUR LIVES

Slowly

227

These — Will Be The Best Years Of Our Lives, # Dar-ling, just a-
look a-round and count our bless-ings now, When I was
1. way be- yond my dreams of yes-
1. young-er I had fab- u- lous dreams, World con- quer- ing schemes,
But now there is love and you to see me through, And ter- day,
No mat- ter what to- mor- row brings, The soul in- side me
sings That These Will Be The Best Years Of Our Lives.

THAT'S A PLENTY

Moderato

That's a plen- ty's got- ta beat in it, the rhy- thm's got a
lot of heat in it Bet- ohs five, — ten to five, — it's
gon- na get-cha do- in' what it's do- in' to me. — The Dix- ie-land comes
oos- in' out of it, The Dix- ie- land- ers sure are proud of it, They
call it Jazz, — what it has, — That's a plen- ty for me. — It
takes you down to New Or- leans, down Bas- in Street with
all the queens, — You don't have to have the means, —
lit- tle bit of rhy- thm and you're go- in' right with — them, Shut my big broom
roll- ing eyes, — if you don't rock- et to the skies, —
Hey boy! — Say, boy! — That's a plen- ty for me. —

THERE'S HONEY ON THE MOON TONIGHT

Brightly

There's Hon-ey On The Moon To-night — { It's a sin if we waste it —
 Tho' a lit-tle off sea-son —
 Come a-long and let's taste it — Had it or-dered for you —
 It is there for a rea-son — For a dream to come true —
 We don't need a boat, a mo-tor car — or a bus — Just
 an-y old bench in an-y old park, Is made to or-der for
 us There's Hon-ey On The Moon To-night — And I'm out to en-joy it —
 What a night to en-joy it — With a hon-ey like you.

THERE'S SOMETHING ABOUT A SOLDIER

Tempo di Marcia

Be-cause there's some-thing a-bout a sol-dier, Some-thing a-bout a
 some-thing a-bout his bear-ing, Some-thing in what he's
 sol-dier, Some-thing a-bout a sol-dier that is fine, fine, fine, He
 wear-ing, Some-thing a-bout his
 may be a great big Gen'-ral, May be a Ser-geant Ma-jor,
 May be a sim-ple pri-vate of the line, line, line, But there's but-tons all a-
 shine, shine, shine, Ch! a mil-i-ta-ry chest. Seems to suit the la-dies
 best, There's some-thing a-bout a sol-dier that is fine, fine, fine.

TE AME (I Loved You)

Tempo di Beguine

TE A- ME my heart re-peats it night and day —
 One glance and Cu- pid held me in a trance,
 It is the on-ly way I say I loved You
 Ch, what a won-der-ful ro- mance, TE A-
 mance, TE A- Though some-one else, dear, now has
 claimed you, With- in my heart I still have framed you,
 Came dawn and to my sor- row you were gone,
 But still my heart sings on and on TE A- ME.

TAKE A NUMBER FROM ONE TO TEN

Swingy

229

Take A Num- ber From One To Ten— Doub- le it and

add a { mil- lion } That's how man- y { nights I'll be long- ing for
bil- lion } I'll keep dream- ing of

1. C D7 G7 2. you. you.

C7 C+ F One two three— four five six sev- en Sev- en, Ba- by,

Am D7 Dm rhymes with heav- en And your kiss- es rhymes with heav- en too.

G7 C Hon- ey, won't you kind- ly Take A Num- ber From One To Ten—

Gm A7 D7 Doub- le it and add a xil- lion That's how man- y

Ab7 thrills I'll get— That's how man- y chills I'll get—

C D7 G7 C On the day— when you will say— "I do, I do, I do."

TUCK ME TO SLEEP IN MY OLD TUCKY HOME

Slowly

Tuck me to sleep in my old 'Tuck- y home
Just let the sun kiss my cheeks ev- 'ry morn-

1. D7 2. Ddim Cov- er me with Dix- ie skies and leave me there a- lone. like the

D Ddim D Ddim A7 D A7 D G7 kiss-in' I've been miss-in' From my Mam- my since I'm gone. I aint had a

C A7 bit of rest,— Since I left my Mam-mys nest, I can al-ways rest the best

D7 G G7 C Edim in her lov- in' arms Tuck me to sleep in my old Tuck- y

G D7 G home — Let me lay there, stay there nev- er no more — to roam. —

THAT LUCKY OLD SUN

Moderately

Up in the morn-ing out on the job, work like the devil for my pay, But That,
Fuss with my wo-man, toil for my kids, Sweat 'til I'm wrinkled and gray, While That,
Luck-y Old Sun has noth-in' to do but roll a-round heav-en all day.

2. Dm7 C Am Em F C Am G7
-en all day. Good Lawd a-bove, can't you know I'm pin-in', Tears all in my
eyes, send down that cloud-with a sil-ver lin-in', lift me to Par-a-dise.
C Am C C
Show me that riv-er, Take me a-cross and wash all my trou-bles a-way, Like That
F C Am Fm C Dm7 C
Lucky Old Sun give me noth-in' to do but roll a-round heav-en all day.

THAT'S THE CHANCE YOU TAKE

Slowly

Per-haps he'll be your true love, per-haps he'll seek a new love, But that's the chance you
take. Per-haps he'll bring you laught-er or tears for-ev-er aft-er
But that's the chance you take. You may do all the giv-ing and get
noth-ing in re-turn or you may find the dear-est things for
which a heart can yearn. I hope you find the glad-ness, but
if you find the sad-ness, Well, that's the chance you take.

THANKS FOR THE BUGGY RIDE

Slow

Thanks for the bug-gy ride, Thanks for the bug-gy ride,
My bones were near-ly broke, I took it as a joke,
1. I had a won-der-ful time — 'Cause No smell of gas-q-line,
It was all new to me,
Just an old-fash-ioned team, It was a won-der-ful treat, To
1. G7 2. F C F Fm
hear the pat-ter of horses' feet. I was used to rid-ing in a big lim-ou-sine. But
C A7 G7 C
bug-gy-rid-in'-lov'-in' sure beats an-y ma-chine, Now al-though I lost my pride,
D7 G7 C
Thanks for the bug-gy ride, I had a won-der-ful time.

TILL THEN

Slowly

231

TILL THEN my dar-ling, please wait for me, TILL THEN no mat-ter
Our dreams will live tho' we are a-part, our love I know will

when it will be, One day I know I'll be back a-gain, Please wait Till then
keep in our hearts, TILL THEN when all the world will be free

for me. Al- though there are oceans we must cross, And moun-tains that we must
climb, I know ev-'ry gain must have a loss, So pray that our loss is

noth-ing but time, TILL THEN let's dream of what there will be, TILL THEN we'll call on
each mem-o-ry, TILL THEN when I will hold you a-gain Please wait TILL THEN.

TWILIGHT ON THE TRAIL

Ab

Alto moderato

When it's twi- light on the trail And I

{ jog a- long The world is like a dream, And the rip- ple of the
rest once more My cell- ing is the sky, And the grass on which I

stream is my song.
lie is my floor.

nev- er ev- er have a nick- el

in my teens, nev- er ev- er have a debt to pay.

Still I und- er stand what real con-ten-ment means

Guess I was born that way. When it's twi- light

on the trail And my voice is still, Please

plant this heart of mine und- er - neath the love- some pine on the hill.

CRY ME A RIVER

ARTHUR HAMILTON

CRY ME A RIVER

Chorus:
Now you say you're long-ly, You cry the long night thru, Well, you can Cry Me A River.
I cried a river o-ver you, Now you say you're
Cry Me A River.
For be-in' so un-true, Well, you can Cry Me A River.
I cried a river o-ver you, While
You drove me, near-ly drove me out of my head, Drove D7
Re-mem-ber? I re-mem-ber all that you said;
Told me love was too ple-be-ian, Told me you were thru with me, an' Now you say you love me, Well, just to prove you
do, Come on, an' Cry Me A River.
I cried a river o-ver you, you.
Kilmer Rasbac

Verse:
I think that I shall never see
A po-em love-ly as a tree.
A tree whose hungry mouth is prest
A-against the earth's sweet flowing breast;
looks at God all day, And lifts her leaf-y arms to pray;
A tree that may in summer wear
A nest of rob-ins in her hair;
Up-on whose bos-om snow has
lain:
Who in-ti-mate-ly lives with rain.
Po-ems are made by fools like
me, But on-ly God can make a tree

STREET OF DREAMS

STREET OF DREAMS

Handwritten musical score for the song "Street of Dreams". The score is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on the staff, with lyrics underneath. The lyrics are: "Love laughs at a King: Kings don't mean a. thing on the street of dreams, dreams broken in two can be made like new on the street of dreams gold sil-ver and gold all you can hold v. in the moon-beams poor no-one is poor, long as love is sure on the street of dreams". The score includes various musical notations such as notes, rests, and accidentals. There are also handwritten annotations above the staves, including "A7", "D", "G", "B7", "E", "E7", and "A7", which likely refer to chords. The handwriting is in ink on a piece of paper that appears to be a page from a notebook or a manuscript.

Love laughs at a King: Kings don't mean a. thing on the street of dreams, dreams broken in two can be made like new on the street of dreams gold sil-ver and gold all you can hold v. in the moon-beams poor no-one is poor, long as love is sure on the street of dreams

Crying In The Chapel

233

F *mp - ny* **C**

1. You saw me CRY-ING IN THE CHAP - EL, — The tears I shed were tears of joy; —
 2. Ev - 'ry sin - ner looks for some - thing — That will put his heart at ease; —

D7 G7 Dm7 C

— I know the mean - ing of con - tent - ment, — Now I am hap - py with the Lord. —
 — There is on - ly one true an - swer, — He must get down on his knees. —

F C

— Just a plain and sim - ple chap - el, — Where hum - ble peo - ple go to pray; —
 — Meet your neigh - bor in the chap - el, — Join with him in tears of joy; —

D7 G7 Dm7 C

— I pray the Lord that I'll grow strong - er, — As I live from day to day. —
 — You'll know the mean - ing of con - tent - ment, — Then you'll be hap - py with the Lord. —

C C7 F Ab7 C D7 Am7 D7

— I've searched and I've searched, but I could - n't find No way on earth to gain peace of
 — You'll search and you'll search, but you'll nev - er find No way on earth to gain peace of

G7 F C

mind. Now I'm hap - py in the chap - el, — Where peo - ple are of one ac - cord;
 mind. Take your trou - bles to the chap - el, — Get down on your knees and pray; —

D7 G7 Dm7

— We gath - er in the chap - el, — Just to sing and praise the
 — Your bur - dens will be light - er, — And you'll sure - ly find the

1 C Dm7 G7 2 C F7 C

Lord. 2. Ev - 'ry sin - ner looks for way.

CHANGES

G7 C7 G7 Moderato

Beau - ti - ful chang - es in dif - fer - ent keys — Beau - ti - ful chang -

G7 F7 F#

es and har - mo - nies — He starts in "C" — Then chang - es to

Bb F7 F# Bb

"D" — He's fool - ing a - round — 'Most an - y old key,

C Eb7 Ab7 C G7 C Eb7 Ab

What's that? Hear that mi - nor strain? — That's it there it —

C G7 C Eb7 A7

goes a - gain, — There's so man - y ba - bies that he can squeeze —

C

— And he's al - ways chang - in' "those keys."

LOOK TO THE RAINBOW

Harburg & Lane

Look, look, Look to the Rain-bow, Fol - low it o - ver the hill — and stream.
 Look, look, Look to the rain - bow, Fol - low the fel - low who fol - lows a dream. Fol - low the
 fel - low, Fol - low the fel - low, Fol - low the fel - low who fol - lows a dream.

MOSTLY MARTHA

COCHRAN & STERLING

Jane has the lips, — Ma - r^o has the arms, — And it's hard - to re - sist. Lo - la and her charms.
 Sue wants to be — ev - 'ry - thing to me. — Yet in dreams I al - ways see —
 most - ly Mar - tha, — most - ly Mar - tha — Makes me melt like but - ter on toast.
 Most - ly Mar - tha, — most - ly Mar - tha — What has — she got?
 To INTERLUDE
 She's got the most. — She's the got? — She's got the most. — got?
 I on - ly know that she's got — the most. —
 "she" meant for me, that's for cer - tain, that's for sure. — In her spell I can tell she's a hab - it I can't cure
 Oth - er girls I have met I can get and then for - get. But I know I will live to re - gret

Return to CHORUS

DON'T YOU LOVE ME ANYMORE

Slowly

Late - ly, when ev - er you hold me, you don't hold me tight,
 May - be I'm just be - ing sil - ly to feel like I do,
 Don't you love me an - y - more? — Late - ly I have to re - mind you to
 I the one that you —
 kiss me good - night, Don't you love me an - y - more. —
 I re - mem - ber when — I used to thrill you to the skies, —
 Now I notice when — we kiss, you don't e - ven close your e - es.
 a - dore? — Or don't you love me an - y - more.

SHADY LADY BIRD

235

I'm gon- na be a {shad- y la- dy bird- I've got an
shock- in' mock- in' bird- I'm gon- na

aw- ful lot to learn — But if you tell me that my
min- gle with the best — I'm gon- na try to find my

heart's on fire, — I'm gon- na let it burn —
heart's de- sire — I'm gon- na rob the nest. —

Just like lit- tle Miss Muf- fet, eat —

ing her whey — and curds — When I

SHADY LADY BIRD

act a bit tough, it fright- ens a- way — the birds — I'm gon- na

be a slum- min', hum- min' bird — I'm gon- na pass a- long the word —

I'm gon- na have my fun and nev- er tire — And if my

tech- nique seems ab- surd — That's be- cause I've

nev- er been — a sha- dy, la- dy bird. —

SPAGHETTI RAG

Moderato

There's a new sen- sa- tion that is sweep- ing the land —

Mis- ter Joe Spa- ghet- ti and his rag- a- time band —

Ev- 'ry-bod- y loves him and they think that he's grand Be- boy?

yop! yop! When he plays the Cla- ri- net he's mad as a loon —

on- ly knows one mel- o- dy but oh, what a tune — First you go zig- ge- ty

then you go zag — That's the Spa- ghet- ti Rag.

SING AN OLD-FASHIONED LOVE SONG

Moderately slow

Sing an Old-fashioned Song, to a young so-phie-ti-cat-ed la-dy { Sil-ver You can
 threads a-mong the gold- the sweet-est sto-ry ev-er told!
 win her once you start like your Dad
 won your moth-er's heart. Tra-vel on down the road to long a-
 go. Tra-vel on, turn the lights a-way down low. Show an
 old cam-e-o, To a young so-phie-ti-cat-ed la-dy. Put your
 arms where they be-long and sing an old-fashioned song.

STELLA BY STARLIGHT

Moderato

The song a rob-in sings Through years
 of end-less springs. The mur-mur of a brook at
 ev-en-tide That rip-ples by a nook where two lov-ers hide
 A great sym-phon-ic theme, that's Stel-la by
 star-light and not a dream My heart and I a-
 gree She's ev-ry-thing on earth to me.

SWEET JENNIE LEE!

Moderato

Sweet Jen-nie Lee, from Sun-ny Ten-nes-see, You'll love her
 bird is sing-ing mer-ri-ly Just get-ting
 when you see sweet Jen-nie Lee. Each lit-tle She's got that
 set to see sweet Jen-nie Lee.
 cer-tain some-thing in her style, She's got a bit of Heav-
 en in her smile. She prom-ised me that she'd say
 "yes-sir-ee" that's good e-nough for me Sweet Jen-nie Lee!

SO TIRED

Moderately Slow

237

I'm SO TIRED of wait-ing for you SO TIRED of long-ing for you
 {dreaming day dreams} {on-ly play schemes}

Tir-ed of wait-ing. sav-ing my love for you my
 Why don't you call me call me to- night

dear Tell me that your thoughts are all of
 me sweet- heart All day long I won-der why we're far a-part

SO TIRED of dream-ing of you SO TIRED
 of wait- ing for you But the I'm tir-ed I'll wait for-ev- er dear.

ST. JAMES INFIRMARY

Moderato

I went down to Saint James In- fir-mary, Heard my ba- by
 groan, I felt so brok- en heart-ed, She used to be my
 own. I tried to keep from cry- in' My
 heart felt just like lead, She was all I had to
 live for, I wished that it was me in- stead.

STRANGERS

Moderato

Stran- gers Once I called you sweet- heart now we're Stran-
 gers Gee it breaks my heart to see you day aft- er day
 Turn-ing a- way as much as to say You've nev- er
 known me Stran- gers Af- ter shar- ing all your kiss- es
 Now I'm sad and blue Al- tho' you pre- tend that
 you and I are Stran- gers I'm still in love with you.

SHE WORE A YELLOW RIBBON

Moderately

Round her neck SHE WORE A YEL- LOW RIB- BON, She
 wore it in the win- ter and the mer- ry month of May
 When I Asked her why the yel- low rib- bon She
 said, It's for my lov- er who is far, far a- way, Far a-
 way, Far a- way. She
 said, It's for my lov- er who is far, far a- way.

SAM. THE OLD ACCORDION MAN

Allegro Moderato

He just plays chords, that make you feel grand,
 His dream- y chords Re- mind you of Heav'n
 — They call him Sam, the old ac- cord- i- on man.
 — And they're real chords, Ac- cord- ing to Dix- ie land.
 In the eve- ning by the moon- light, When the sun is gone
 down. How those lov- ers, le- vee lov- ers, Love to hang a-
 round, He plays those chords like no- bod- y can
 — They call him Sam, the old ac- cord- i- on man.

YOU YOU YOU

moderately slow

You you you, I'm in love with you you you, I could be so
 do do do what you ought to do do do take me in your
 true, true true to some- one like you you you.
 arms, please do, let me cling to you
 We were meant for each oth- er sure as heav- en's a- love,
 We were meant for each oth- er to have and hold and to love.
 You you you there's no one like you you you you could make my
 dreams come true if you say you love me too.

MY SILENT MOOD

Rather slowly

239

My si- lent mood comes to me when shad- ows
makes my dream of star- ry
fall, My thoughts re- turn to mem- o- ries of
skies, of trem- bling lips that
you. I once knew. If I'm dreaming
let it last, Hold me close and hold me fast. This seems real- ly
so i- deal- ly true, the thrill of you
is with me thru my sil- ent mood.

THERE'S NO TOMORROW

Slowly And Tenderly

Love is a { flow- er that blooms so ten- der
mo- ment of life en- chant- ing
1. Each kiss a dew drop of sweet sur- ren- der. 2. Let's take that
mo- ment that to- night is grant- ing. THERE'S NO TO-
MOR- ROW when love is new. Now is for- ev- er
when love is true. So kiss me and hold me
tight. THERE'S NO TO- MOR- ROW, There's just to- night.

YOU ARE NEVER AWAY

You are nev- er a- way from your
home in my heart. There is nev- er a
day when you don't play a part
In a word that I say
Or a sight that I see. You are
nev- er a- way and I'll nev- er be free.

IT'S ALMOST TOMORROW

BUFF-ADKINSON

It's al- most to- mor- row, but what can I do? Your kiss- es all
 tell me that your love is un- true I'll love you for- ev- er Till stars cease to shine, And
 hope some- day, dar- ling, that you'll al- ways be mine. 2. Your nine.

BEWARE MY HEART

Slowly with much expression

Be- ware, My Heart! Or You're get-ting in too deep. Take
 vi- o- lins in the night, Whc.
 care my heart! This is a bit too steep. Don't
 she is near they're load- ed with dy- nite, And
 lis- ten to the lilt of her love- ly laugh- ter Or you will
 you can nev- er fin- ish a dream that
 cry for it for- ev- er af- ter. was- n't meant to
 start, Be- ware, take care my heart.

OLD SPINNING WHEEL, THE

Moderato

There's an old spin-ning wheel in the par- lor. Spin- ning
 dreams of an old- fash- ioned gar- den, 2nd a 5
 dreams of the long, long a- go Spin-ning old fashioned beau-
 maid with her
 Sometimes it seems that I can hear her in the twi- light At the
 or- gan soft-ly sing- ing Old Black Joe There's an old spin-ning wheel in the
 par- lor, Spin-ning dreams of the long, long a- go.

MAKE MINE MUSIC

Moderato

MAKE MINE MU-SIC and my heart will sing, MAKE MINE
MAKE MINE MU-SIC and all dream of you, MAKE MINE

MU-SIC and it's all ways spring. All the world goes ro-manc-ing wher
MU-SIC and the dream comes true, Mu-sic will play the

mel-o-dy fills the night, And e-ven the stars go danc-i; to the

mu-sic of the moon-light. sha-dows a-way when ev-'ry-thing seems to go

wrong, So MAKE MINE MU-SIC and life will be a song.

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LIFE IS A SONG (Let's Sing It Together)

Moderato

Life Is A Song { let's sing it to- geth- er
that goes on for- ev- er

let's take our hearts and dip them in rhyme Let's learn the
Love's old refrain can nev- er go wrong

words let's learn the mu- sic to- geth- er Hop-ing the

song lasts for a long long time. Let's strike the

note Men-dels-sohn rote con- cern-ing spring weath- er

Let's sing it to- geth- er And make life a song.

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MOONLIGHT SAVING TIME

Moderato

There ought to be a moon-light sav-ing time So I could love that girl of mine
law in clo-ver time to keep that moon out o-ver time, to

till the bird-ies wake and chime "Good morn-ing." dawn-ing You'd bet-ter

keep each lov-er's lane in rhyme till

hur-ry up, hur-ry up, hur-ry up, get bus-y to-day. You'd bet-ter

croon a tune, croon a tune to the man up in the moon And here's what I

say: — There ought to be a moon-light sav-ing time — So I could love that

girl of mine, — Un- til the bird-ies wake and chime "Good morn-ing."

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THIRD MAN THEME

Lord & Karas

When a zith-er starts to play, You'll re-mem-ber yes-ter-day; In its haunt-ing strain, Vi-en-na lives a-gain, Free and bright and gay. In your mind-a sud-den gleam of a half-for-got-ten dream, Seems to glim-mer when you hear the third man theme. Once a-gain- there comes to mind Some-one that you left be-hind Love that some-how did-n't last In that hap-py cit-y of the past. Does she still re-call the dream. That rap-ture so su-preme When first she heard the haunt-ing third man theme? Carn-i-vals and car-ou-sels and fer-ris wheels and pur-a-sols, The Dan-ube nights, the danc-ing lights A-gain will shine. The zith-er's sweet re-frain Keeps swirl-ing in your brain Like new May wine. Strauss waltz-es, can-dle-glow, and the laugh-ter of long a-go. Fill the ma-gic chords and make it seem like to-day. You nev-er knew that you could be En-chant-ed by a mel-o-dy. The years will nev-er drive it out; You don't know why. It's something you can't live with-out. You hear it in the twi-light hush And in the morn-ing traf-fic rush A song that's al-ways new In your heart, a-part of you. Oh, When a zith-er starts to play, You'll re-mem-ber yes-ter-day; In its haunt-ing strain Vi-en-na lives a-gain, Free and bright and gay. In your mind the sud-den gleam of a well-re-mem-bered dream Shines so bright-ly when you hear the third man theme.

JUST A LITTLE FOND AFFECTION

Moderately

JUST A LIT- TLE FOND AF- FEC- TION That is all I'm think- ing
 of I have been in Hea- ven since the day I found you
 It is real- ly Hea- ven with my arms a- round you
 JUST A LIT- TLE FOND AF- FEC- TION
 Cheers me when I'm feel- ing blue Just a lit- tle love, a
 lit- tle af- fec- tion, Dear, from you.
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MAMBO JAMBO

Bright tempo

Do the Mam- bo, — Do the Mam- bo, Mam- bo
 Jam- bo, — Mam- bo Jam- bo, — Do it with some- one you
 mad- ly a- dore, Soon you'll be find- ing what you've wait- ed for; —
 For when you sway with her, hold- ing her close, — She'll be re- luct- ant to
 say a- di- os. — The min- ute that you be- gin, — You'll find it be-
 neath your skin, like the hoo- doo of a voo- doo drum.
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MARTA (Rambling Rose Of The Wildwood)

Andante Moderato

Mar- ta { ram- bling rose of the wild- wood Mar- ta
 now your eyes beam at twi- light spark- ling
 with your fragrance di- vine Rose- bud of the days of my
 like each dew- drop at dawn
 1. 77
 child- hood — watched you bloom in the wild- wood — and I hoped you'd be
 1. Bb7 2. Eb7 77
 mine Mar- ta when I look for your love- light
 I a- wake with a sigh — And I find you are gone.
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ANY TIME

G B7 E7 C+ E7 A7
 AN Y TIME you're feel-ing lone-ly, AN-Y
 D7 G C
 TIME you're feel-ing blue, AN-Y TIME
 Cm G E7 C+ A7
 you feel down-heart-ed, That will prove your love for me is
 D7 G B7 E7 C+ E7 A7
 true. AN-Y TIME you're think-ing 'bout me,
 D7 B7
 That's the time I'll be think-ing of you, So AN-Y
 E7 A7 Bb dim D7
 TIME you say you want me back a-gain. That's the time I'll
 D7 G B7 12 G C G
 come back home to you. AN-Y you.

Ave Maria

SCHUBERT

Adagio C G7
 pp F F dim7 C C G7
 Am F G7 C C(5) Am
 B7 Ab dim7 6 Am G A7 6
 G 6 B7 G a tempo G7 C
 poco rit. G7 Am G A7 3 Am
 F G dim7/6 G7 C Am C G7
 C

BRIDAL CHORUS FROM LOHENGRIN

Richard Wagner

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① ④ Bb F7 Eb 1. Eb Bb C7 F

2. Dm to Coda Cm F7 Eb Cm F7

G D7 G ② D7 G D7

G Eb A7 D ③ G Cm

Bb F7 Eb Cm F Gm Dm A7 D

⊕ Cm F7 Eb Eb Bb D.C. al Coda

MUSKRAT RAMELE

Ab Eb7 Repeat to using temp.

Look at them snuf- fl- in', a- shuf- fl- in' down; -

Ab

hum- bl- in', scam- bl- in' a- head-in' for town. - mus- tl- in', bus- tl- in' and

Cm C7 Cm Eb7

bus-sin' a-roun', - Hap- pi- ly a- wait- in' at the sta- tion

Ab Eb7

Look at the - train - the num- ber sev- en- o- nine -

Ab F7

shuf- fin' and suf- fin' a-ri- vin' on time. Who do you think' a-

MUSKRAT RAMELE

Bbm7 Fdim Bb7 Eb7

bout to 'rive? The band - they call the mix- ie- land

Ab Eb7 Ab

Five. They're gon- na play that Mus- krat ram- ble tune,

Eb7

The way you nev- er ev- er heard it played, Get read- y for the

Ab Eb7

big par- ade. - All to- geth- er now. one and

Ab

two come one and join the h- y- ly throng, Full the beat of that

F7 Bbm Bb7 Eb7 Ab

ram- bl- in', scam- bl- in', mus- krat song - Come on and ram- ble a- long.

MY DREAMS ARE GETTING BETTER ALL THE TIME

Well, what do you know she smiled at me in my dreams last night!— } MY
And what do you know she looked at me in a dif-ferent light!— }

1. 2.

DREAMS ARE GET- TING BET- TER ALL THE TIME. — ALL THE TIME. — To

think that we were strang- ers a cou- ple of nights a- go, And

tho' it's a dream, I nev- er dreamt she'd ev- er say "hel- lo." Oh,

may- be to- night I'll hold her tight when the moon- beams shine, — MY

DREAMS ARE GET- TING BET- TER ALL THE TIME. TIME.

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AVE MARIA (1)

M: Bach-Gounod

① F Gm7 Moderate C7 F

A - ve Ma - ri a,

Dm C7 C

Thou hap - py mo - ther! God is

Fma7 Dm7 G C

with thee: Bless - ed, bless - ed art thou. A

Cdim Gm C7

bove all moth - ers, Since in

F Bbma7 Gm7 (6-A)

Beth - le - hem came to thee the

C7 F F7 Bbma7

an - gel of the Lord. Hon - or'd and bless - ed,

Ddim Fm Bbm6 C7

hon - or'd and bless - ed, Ma - ri - a Moth - er of

F Gm7 C7

Je - sus, In - fant re - deem - er,

Ddim F Gm7

Born to save us from our sins and

C7 F F7 Bb C7 F

all our hea - vy woes.

THAT'S WHERE I CAME IN

Moderately Slow

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C Cdim Dm7

You were lone-ly That's Where I Came In,
When your eyes gave me the "Wel- come" sign,

C 1.

I was lone-ly that's how dreams be- gin. # It was more # than a
Some- thing told me some day you'd be

1. Cdim Dm7 G7 Am D7

mo- ment of bliss. — It's the first time I ev- er knew two

1. Dm7 G7 2. A7 Dm7 E7

hearts could kiss. mine. The door of love was o- pen as

Am D7 Dm7 G7 Cdim G7 C

I was pass- ing by And That's Where I Came In.

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MY LOVE AND DEVOTION

Moderately slow

Bb Eb F7

My love and de- vo- tion will al- ways be true Now and for-
are yours, yours a- lone Kiss me be-

Bb 1. F7 Bb 2. F7 Bb

ev- er I live for you. Say you're my own' I kiss your

F7 Bb F7 Bb

lips sweet and ten- der they o- pen Heav- en's door Don't you sur-

F G7 F7 Bb

ren- der For ev- er more, My love will grow deep- ve As

1. Eb F7 2. Bb Eb F7

time pass- es by leap as the o- cean and as high as the

Bb Eb Bb F7 Bb

sky My Love and de- vo- tion are yours till I die.

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IF I HAD A TALKING PICTURE OF YOU

Moderato

Eb Gdim Bb7

If I Had A Talk- ing Pic- ture Of You- oo, I would
On the screen the mo- ment you came in view- oo, We would

1. Eb Bbm

run it ev- 'ry time I felt blue-oo, — I would sit there in the
talk the whole thing o- ver, we

1. C7 Fm 2. F7

gloom Of my lone- ly lit- tle room And ap- plaud each time you

1. Bb7 Bb+ 2. G7

whis- pered, "I love you. Love you!" two- oo, —

Cm Db7 Cm

I would give ten shows a day, and a mid- night mat- i-

F7 Fm7 Bb7 Eb

nee, If I Had A Talk- ing Pic- ture Of You.

You see a pair of laugh-ing eyes— And sud-den-ly you're sigh-ing sighs,— You're think-ing noth-ing's wrong, you string
— a-long, boy, then snap! Those eyes, — those sighs, They're part — of THE TEN-DER TRAP! —
You're hand in hand be-neath the trees — And soon there's mu-sic in the breeze. You're act-ing kind of smart un-til
— your heart just goes whap! Those trees, — that breeze, They're part — of THE TEN-DER TRAP! —
Some star-ry night, when (her) kiss-es make you tin-gle. (She'll) hold you tight and you'll
hate your-self for be-ing sin-gle. — And all at once it seems so nice, — The folks are throw-ing shoes and rice,
— You hur-ry to a spot, that's just — a dot on the map! You won-der how — it all —
— came about. It's too — late now... there's no — get-ting out. You fell — in love. — And love —
— is THE TEN-DER TRAP! — You

LISBON ANTIGUA (IN OLD LISBON)

DUPREE-ETC.

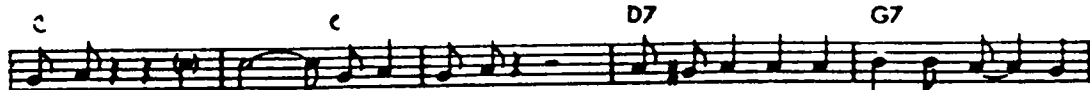
1. C (to repeat) 2. C (for finish only)
(Fine) 3. C (continue to verse) Bb Fm G7 Cm
Dm7b5 G7 Cm Cm Bb
Ab G7 Cm G7 Cm G7 Cm G7 Cm7

Hey, Good Lookin'

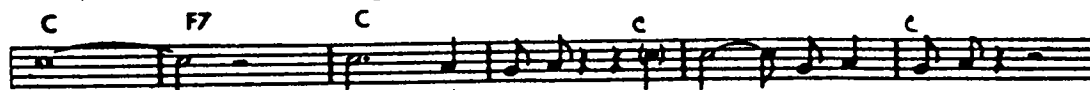
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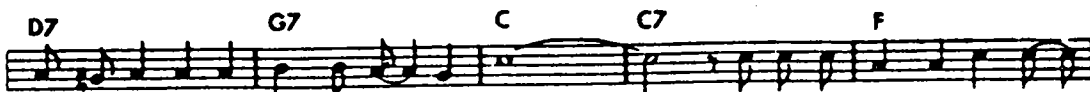
1. Hey, HEY, GOOD
2. (I'm) free and



LOOK-IN' What cha got cook-in' How's a-bout cook-in' some-thin' up with
read-y so we can go stead-y How's a-bout sav-in' all your time for



me Hey, sweet ba-by, Don't you think may-be
me No more look-in', I know I've been took-en



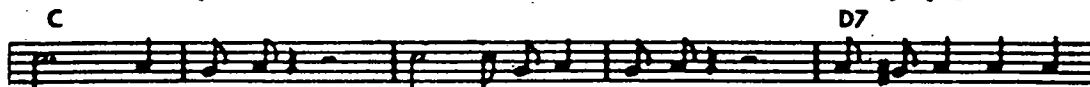
We could find us a brand new rec-i-pe I got a hot rod Ford and a
How's a-bout keepin' stead-y com-pan-y I'm gon-na throw my date book



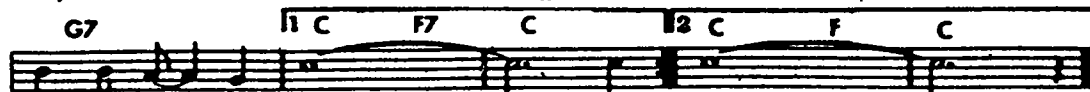
two dol-lar bill and I know a spot right o-ver the hill There's so-da pop and the
o-ver the fence and find me one for five or ten cents I'll keep it 'til it's



danc-in' free, so if you wan-na have fun come a-long with me
cov-ered with age 'Cause I'm writ-in' your name down on ev-ry page

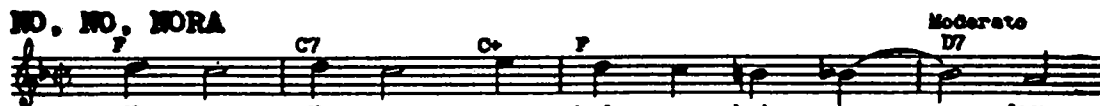


HEY, GOOD LOOK-IN' What cha got cook-in' How's a-bout cook-in'
HEY, GOOD LOOK-IN' What cha got cook-in' How's a-bout cook-in'

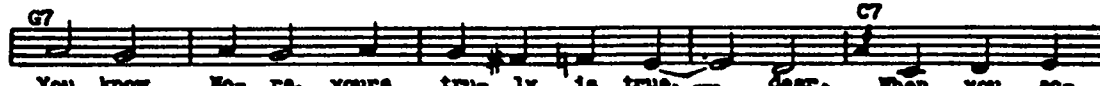


some-thin' up with me 2. I'm
some-thin' up with me

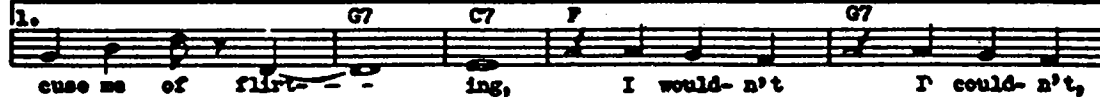
NO, NO, MORA



No, no, No-ra, no-bod-y but you, dear,
I have chanc-es, too man-y to men-tion,



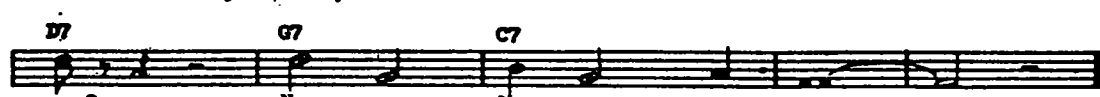
You know No-ra, yours tru-ly is true, dear. When you ac-
hev-er give 'em a bit of at-ten-tion, And would I



1. cuse me of flirt-ing, I would-n't I could-n't,



1. I love you so, trade you for Ven-



us? No, no, No-ra, no, no.

(WHEN WE ARE DANCING)

I GET IDEAS

Music by
SANDERS

C E7 F

When we are danc-ing and you're dan-ger-ous-ly near me, I GET I -

G7 C C

DEAS, I GET I - DEAS, I wan-na hold you so much clos-er than I

G7 C

dare to, I wan-na scold you 'cause I care more than I care to. And when you

E7 F G7

touch me and there's fire in ev-'ry fin-ger, I GET I - DEAS, I GET I -

C C7 F Fm 19

DEAS, And af-ter we have kissed good-night and still you lin-ger, I kind-a

C D7 G7 C E7

think you get i - deas, too. Your eyes are al-ways say-ing the things you're nev-er

Am C G7

say-ing, I on-ly hope they're say-ing that you could love me,

C C7 F Fm C C dim

too. For that's the whole i - dea, it's true, the love-ly i - dea, That I've

Dm G7 C G7 C

fall-en in love with you. When we are you

TWO CIGARETTES IN THE DARK

Eb Cdim Fm Bb7 Moderato

Two Two Cig-a-rettes IN THE DARK { He strikes a match 'til the

Eb Cm7 Fm Bb7 1. Eb Bb+ 2. Eb

spark clear-ly thrilled me and filled me with ro-mance. heart, The

Ebm Eb7 Bbm Eb7 Ab Eb7 Ab

spark That in-spir-ed and fir-ed my

E7 Eb7 E7

smoke rings seemed to sig-ni-fy A sto-ry old yet new. I

E7 Eb7 E7

heard a voice with-in me cry: "I love you, I love you, You

F7 Bb+ Eb Cdim Fm Bb7

know that I do!" Two, Two ten-der arms hold me tight, Two lov-ing lips say "Good-

Eb Cm7 Ab Bb7 Eb

night" As two sil-hou-ettes Light Two Ci-ga-rettes in The Dark.

SOMEONE YOU LOVE

STEVEN MICHEALS

251

Simple mel-o-dies be-come en-chant-ing sym-pho-nies when you're with SOME-ONE YOU LOVE.
 Star-lit sum-mer nights can hold a thou-sand new de-lights when you're with SOME-ONE YOU LOVE Ev-ry lit-tle flow-er seems to
 bloss-om by the ho-neysuckle rare per-fume She can touch your hand and make a val-ance of a ti-ny
 room. Hap-py things are glad-der ev-en sad things so much sad-der when there's SOME-ONE YOU
 LOVE. You can climb the lad-der of ro-mance and reach the stars a-bove. And when you're
 quar-relled and vowed you would end it how sweet it is when you mend it. You're just not you with-out can't
 do with-out that SOME-ONE YOU LOVE.

OLD GUITAR AND AN OLD REFRAIN, AN

An old gui-tar and an old re-frain
 A red, red rose that you threw to me
 The eve-ning star and a wind-ing lane
 Still blooms and grows
 bit of lace that hid your face a while
 til I played the song that won your smile. in my mem-o-ry
 I know our cas-tles gay have blow-n away, but these re-main
 An old gui-tar and an old re-frain.

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PENNY SERENADE

Once I strayed 'Neath the win-dow of a love-ly, love-ly
 eyes Shone the ten-der dawn of love and sweet sur-
 la-dy And she smiled While I
 ren-der As for me In my
 soft-ly played my PEN-NY SER-E-NADE. Si Si Si
 heart I played a lov-er's ser-e-nade. Si Si Si
 You can hear it for a pen-my Si Si Si
 Hear my love song for a pen-ny Si Si Si
 Just a PEN-NY SER-E-NADE. In her

PRETENDING

Moderate

Hearts are gay, when they play at PRE-TEND-ING, If you're
 blue, why don't you try PRE-TEND-ING, Af-ter all aren't we
 all i-dle schem-ers, What is life but a world full of dream
 ers? You're not poor, not when you're make be-liev-ing, So when
 you have blue mo-ments to spend, Close your eyes, and you'll
 see how sur-prised you will be, If you just pre-tend.

Copyright 1946 by Criterion Music Corp., N.Y.

SLOW BOAT TO CHINA

Slowly with a beat

I'd love to get you ON A SLOW BOAT TO CHI-NA,
 Out on the brin-y with a moon big and shin-y,
 All to my-self, a-lone. Get you and
 Melt-ing your heart of stone.
 1. Gdim Bb G7 C7
 keep you in my arms ev-er-more, Leave all your
 lov-ers Weep-ing on the far-a-way shore.
 2. Cm7 Cdim Bb G7
 I'd love to get you ON A SLOW BOAT TO CHI-NA,
 All to my-self a-lone.

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PRETEND

Pre-tend you're hap-py when you're blue. It is- n't ver-y hard to do,
 Re-mem-ber, an-y-one can dream and noth-ing's too as it may seem.
 And you'll find hap-pi-ness with-out an end, when ev-er you pre-tend.
 The lit-tle things you have-n't got, could be a lot, if you'd
 pre-tend. You'll find a love you can't share, one you can call all your own.
 Just close your eyes she'll be there, you'll nev-er be a-lone.
 And if you sing this mel-o-dy, you'll be pre-tend-ing just like me.
 The world is mine, it can be yours, my friend, so why can't you pre-tend.

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PUT THAT RING ON MY FINGER

Medium Bounce tempo

Musical score for "Put That Ring on My Finger" in G major, 4/4 time. The score consists of two systems of music. The first system has two staves. The first staff contains the melody with lyrics: "PUT THAT RING ON MY FIN-GER, But that gold-en wed-ding band, — PUT THAT If you're an-xious to lin-ger, You will have to name the day, —". The second staff contains the accompaniment with lyrics: "RING ON MY FIN-GER, { PUT THAT piece of pa-per in my hand. — Go and get the li-cence right a-way. —". The second system also has two staves. The first staff contains the melody with lyrics: "You make such beau-ti-ful speech-es, — And talk of a hon-ey-moon ride, Now let's hear one — of those preach-ers, And that song 'Here comes the bride. —". The second staff contains the accompaniment with lyrics: "PUT THAT RING ON MY FIN-GER, Wrap me in a wed-ding band, — PUT THAT RING ON MY FIN-GER, Put that piece of pa-per in my hand. —". Chords are indicated above the notes: Gm6, G6, C, Gm6, Gdim, D7, Am7, Gm6, G6, C, Gdim, Edim, Eb7, D7, Gdim, 1. G6, 2. G6, Em, G+, Em7, A7, D7, Gm6, G6, C, Gdim, Gm6, Gdim, D9, Am7, Gm6, G6, C, Gdim, Edim, Eb7, D7, Gdim, G6.

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RED WING (FAMOUS INDIAN SONG)

Moderately

Musical score for "Red Wing (Famous Indian Song)" in E-flat major, 4/4 time. The score consists of two systems of music. The first system has two staves. The first staff contains the melody with lyrics: "Now, the moon shines to- night on pret-ty RED WING, —". The second staff contains the accompaniment with lyrics: "the breeze is sigh- ing, — the night bird's cry- ing, —". The second system also has two staves. The first staff contains the melody with lyrics: "For a- far 'neath his star her brave is sleep - ing, —". The second staff contains the accompaniment with lyrics: "While Red Wing's weep - ing — her heart a - way. —". Chords are indicated above the notes: A7, Eb, Bbdim, Bb7, Eb, Ab, Eb, Bbdim, Bb7, Eb.

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RAINBOW ON THE RIVER

Slowly

Musical score for "Rainbow on the River" in E-flat major, 4/4 time. The score consists of two systems of music. The first system has two staves. The first staff contains the melody with lyrics: "There's a Rain-bow on the riv-er — { The skies are clear-ing, — You'll soon be The birds are mat- ing, — They're bus-y". The second staff contains the accompaniment with lyrics: "hear-ing a heav-en-ly song all the day long. — When there's a dat-ing each oth-er a- bove, —". The second system also has two staves. The first staff contains the melody with lyrics: "hap- py in love. — Let's you and I go sail-ing a-". The second staff contains the accompaniment with lyrics: "long the rip- pling stream, Hold-ing hands to- geth- er, To geth-er we'll dream With a rainbow on the riv-er — You get the feel- ing — ro- mance is steal-ing right out of the blue in- to your heart. —". Chords are indicated above the notes: Eb, Cdim, Bb7, Cdim, Eb7, Gdim, Bb7, 1. Eb, 2. Eb, F9, Bb7, Eb, Ab, Eb7, Ab, Bb7, Cdim, Eb, Bb7, Eb, G7, Cdim, Bb7, Eb, Cdim, Bb7, Gdim, Eb7, Eb.

(If I Had) RHYTHM IN MY NURSERY RHYMES

Moderato

I could learn my A B C's, — bring home a's in-stead of D's, —
 In the cor-ner, on a stool — I'd sit 'cause I broke a rule, —

And my Mom and Dad I'd please, If I had Rhy-thm in my Nurs-'ry Rhymes. —
 But I'd show them I'm no fool, —

Tra-la-la-la won't get me far, Late-ly I've been think-in',
 If I had a lit-tle bit of rhy-thm I could be a Wash-ing-ton or a Lincoln

Sim-ple Si-mon, at the fair, — Met a pie-man who was there.
 'Bout those two guys I don't care, 'Cause I need Rhy-thm in my Nurs-'ry Rhymes.

Copyright 1935 by Santly-Joy, Inc.

REPASZ BAND

Moderate

Just hear them play-ing that mel-
 o-dy grand, The Each time you
 scream ev-'ry-where thru-out the land,
 Each time you hear it, you can't
 un-der-stand, The rea-son you're
 wild just to hear that Re-pass band.

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SANDMAN

SAND-MAN, why do you pass me by to-night? Oh SAND-MAN, lone-ly and blue am I to-night, A
 SAND-MAN, how can I fall a-sleep if you for-sake me? Gee but I'm tired of counting sheep come
 blue moon shines from up a - bove.
 take me To the one I love.

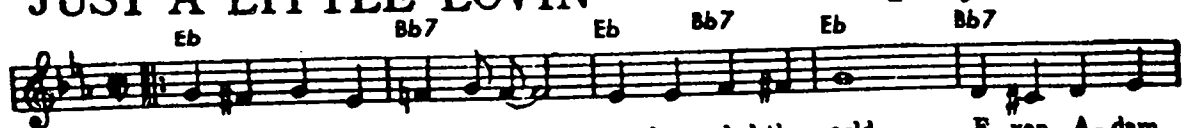
SAND-MAN it seems to me, — That I could count on you. — Bring her in
 dreams to me, — And I won't be blue. SAND-MAN, all thru a lonesome nite I weep, Oh

SANDMAN, — morning is here and shad-ows creep, I won-der, — did you fall a-sleep? —

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JUST A LITTLE LOVIN' (Will Go A Long Way)

255



1. Ev - er since that time be - gan — love has ruled the world, E - ven A - dam
2. Don't be - lieve you real - ly know — how much I love you, If you did You'd



set the pace and start - ed it a - whirl. I met you and now I know that
come on back and make my dreams come true. Your eyes, your lips, your lov - ing kiss - es



you're the one for me, Come on back, and you will plain - ly see:
seem to lin - ger yet, I'll for - give but please, don't you for - get:



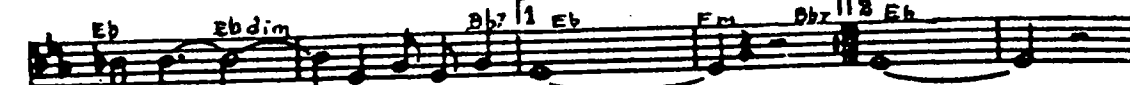
JUST A LIT - TLE LOV - IN' will go a long way, And you will make me



hap - py the rest of my days; Put your arms a -

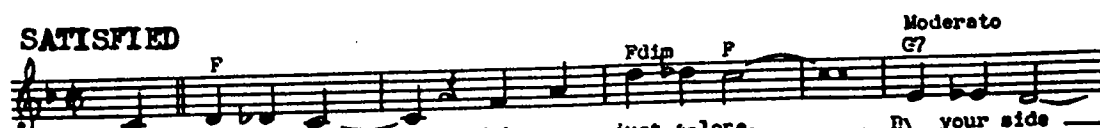


round me, then I'll be your slave, 'Cause JUST A LIT - TLE

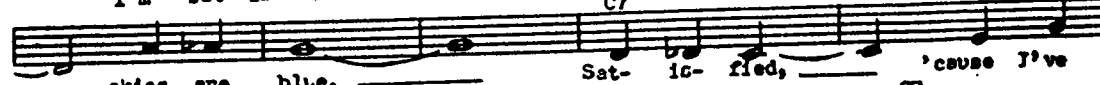


LOV - IN' will go a long way. way.

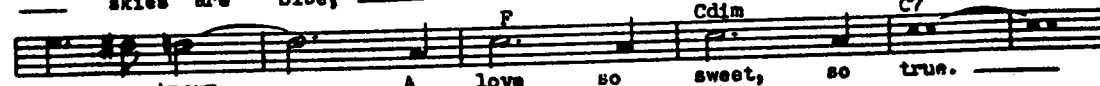
SATISFIED



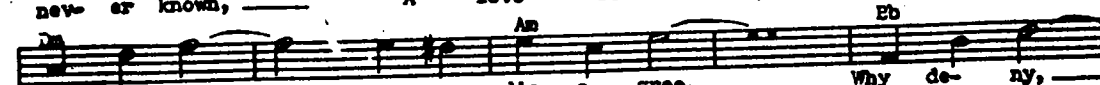
I'm sat - is - fied with you just a - lone, by your side



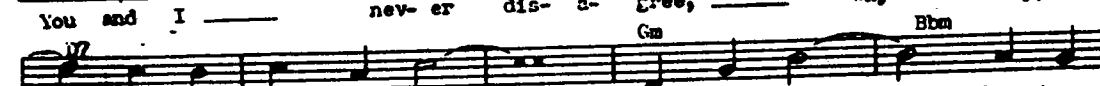
skies are blue, Sat - is - fied, 'cause I've



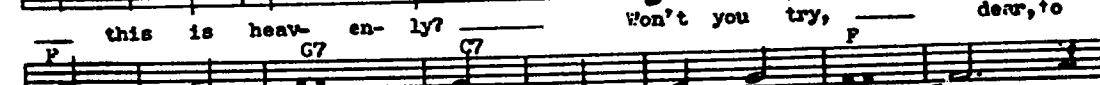
nev - er known, A love so sweet, so true.



You and I nev - er dis - a - gree, Why de - ny,



this is heav - en - ly? Won't you try, dear, to



al - ways be Sat - is - fied with me?

Copyright 1939 by Leo Feist, Inc., N.Y.

NIGHT HAS A THOUSAND EYES, THE

Moderate Beguine Tempo

Don't whis- per things to me you don't mean For
 Tho ro- mance may have called in the past ly

words deep down in- side can be seen by the night. The
 love for you will be ev- er- last- ing and bright. As

night has a thous- and eyes and it
 bright as the star- lit skies and this

knows a thruth-ful heart from one that lies. I've
 won- d'rous night that has a thous- and eyes.

lived my life walk- ing thru a dream. For I

NIGHT HAS A THOUSAND EYES, THE

knew that I would find this mo- ment su- preme.

A night of bliss and ten- der sighs

And the smil- ing down of a thous- and eyes.

The night has a thous- and eyes.

Copyright 1948 by Paramount Music Corporation

SIMPLE AND SWEET

Moderately

You're like the rose that blush- es in ten- der re-
 You're in each tune The night- in- gale sings to the

pose moon So sweet Sim- ple And Sweet
 2. moon So sweet Sim- ple And Sweet

I you should go my cas- tles would tum- ble I

know my heart would start miss- ing a beat

You're all I love my an- gel my heav- en a

bove, Com- plete Sim- ple And Sweet.

SONG OF THE WANDERER (Where Shall I Go?)

257

Not fast
Abm

Where shall I go, when I go where I go
What shall I do, when I do what I do

Since you have sent me a-way
When you just haunt me all day

Where can I find what I found when I first met you,
You were un-kind, but I sim-ply can't for-get you.

Where shall I go, when I go where I go
Since you have sent me a-way.

SOPHISTICATED SWING

Moderato

Hon-ey, mas-ca-ra your eye-brow and come with me.
There'll be an or-ches-tra play-ing the lat-est hits,

We're gon-na step in-to high-brow so-ci-ety,
While we are swing-ing and sway-ing down at the Ritz,

do-in' the plat-in-um plat-ed SO- PHIS- TI- CA- TED
Do-in' a per-fect-ly mat-ed

1. Bb C9 F#59 2. Bb
SWING. SWING.

Bb9 Eb9 A9 Bb9 B9 Bb9 A9 Eb9 B9
Mind, we must dance re-fined, Still if you're in-

SOPHISTICATED SWING

C9 B9 Eb9 B9 Bb9 B9 C9 F#57
clined to go to town, we'll go, dear,

Hon-ey, we're gon-na go to it in style de-luxe

And we can just a-bout do it on sev-en bucks,

Do-in' the new-ly cre-a-ted SO- PHIS- TI- CA- TED SWING.

Copyright 1936 by Mills Music Inc., N.Y.

TELL ME WHY

Slowly

Musical notation for the first system of 'TELL ME WHY'. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff. Chords are indicated above the staff: C, Dm7, G7, Cdim, C, A7, Dm, 1. G7, and C. The lyrics are: 'You made me learn to love you } TELL ME WHY. — You kept me dream- ing of you'

Musical notation for the second system of 'TELL ME WHY'. It continues the melody from the first system. Chords are indicated above the staff: G7, Cdim, C, A7, Dm, 1. G7, and C. The lyrics are: 'You taught my ea- ger heart to soar and fly. — I fell like Hump- ty Dum- ty You told me love like ours would nev- er die. — We kissed and closed our eyes, —'

Musical notation for the third system of 'TELL ME WHY'. It continues the melody. Chords are indicated above the staff: Dm, 1. G7, and C. The lyrics are: 'from the wall, — That did- n't both- er you at all. lov- ers do, —'

Musical notation for the fourth system of 'TELL ME WHY'. It continues the melody. Chords are indicated above the staff: 2. G7, C, Fm, and C. The lyrics are: 'It did- n't mean a thing to you. That day — when we test- ed our love on a'

Musical notation for the fifth system of 'TELL ME WHY'. It continues the melody. Chords are indicated above the staff: Cm, G7, and Cm. The lyrics are: 'dai- sy, — I was care- free — like a kid — out of school But,'

TELL ME WHY

Musical notation for the sixth system of 'TELL ME WHY'. It continues the melody. Chords are indicated above the staff: Fm, Fm6, Cm, and D7. The lyrics are: 'now — just to think of it drives me cra- sy. Two in love — and one a'

Musical notation for the seventh system of 'TELL ME WHY'. It continues the melody. Chords are indicated above the staff: G7, C, and Dm7. The lyrics are: 'fool. But still if you'd come back I'd try a- gain, —'

Musical notation for the eighth system of 'TELL ME WHY'. It continues the melody. Chords are indicated above the staff: G7, Cdim, C, and A7. The lyrics are: 'To show you two in love can make a- mends, — And may- be let the lone- ly'

Musical notation for the ninth system of 'TELL ME WHY'. It continues the melody. Chords are indicated above the staff: Dm, G7, and C. The lyrics are: 'world go by, — If we can't do it, TELL ME WHY.'

Copyright 1949 by Ryton, Inc.

SO RARE

Moderato

Musical notation for the first system of 'SO RARE'. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff. Chords are indicated above the staff: C, G7, C, and Eb7. The lyrics are: 'So rare — you're like the fragrance of blossoms fair Sweet as a breath of air —'

Musical notation for the second system of 'SO RARE'. It continues the melody. Chords are indicated above the staff: Ab7, G7, 1. C, G7, 1. C, and C. The lyrics are: 'sparkle of old champagne, Orchids in cellophane —'

Musical notation for the third system of 'SO RARE'. It continues the melody. Chords are indicated above the staff: Ab7, G7, C, G7, and C. The lyrics are: 'Fresh with the morning dew — You are —'

Musical notation for the fourth system of 'SO RARE'. It continues the melody. Chords are indicated above the staff: G7, C, E7, A, and Gdim. The lyrics are: 'Could-n't com- pare to you. —'

Musical notation for the fifth system of 'SO RARE'. It continues the melody. Chords are indicated above the staff: G7, C, G7, and C. The lyrics are: 'fec- tion you're my i- de- a of an- gels sing- ing the A- ve Ma-'

Musical notation for the sixth system of 'SO RARE'. It continues the melody. Chords are indicated above the staff: C, E7, A, and Gdim. The lyrics are: 'i- a, For you're an an- gel, I breathe and live you, 7ith ev- 'ry'

Musical notation for the seventh system of 'SO RARE'. It continues the melody. Chords are indicated above the staff: Ab7, G7, C, and C. The lyrics are: 'beat of the heart that I give you So rare, — this is a'

Musical notation for the eighth system of 'SO RARE'. It continues the melody. Chords are indicated above the staff: G7, C, Eb7, Ab7, G7, and C. The lyrics are: 'heav- en on earth we share Car- ing the way we care — Our is a love so rare. —'

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PLAYMATES

Brightly

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PLAY- MATE — (come out and play with me — And bring your
I can- not play with you, — My dol- lies
dol- lies three. — Climb up my ap- ple tree, — look down my rain barr'l —
have the flu, — Boo- hoo hoo hoo hoo hoo. — Ain't got no rain barr'l —
— Slide down my cel- lar door — And we'll be jol- ly friends — for ev- er
— Ain't got no cel- lar door — But we'll be jol- ly friends — for ev- er
more. — She could-n't come out and play, it was a sun- ny day. With
more. — (And)
tear-ful eye, she breathed a sigh and I could hear her say, I'm sor- ry,

PIPE-DREAMING

Moderato

On each lone- ly night — when my pipe I light — thru the rings of white —
— you're there as be-fore. — As I see you dear, — all my hopes re-ap-pear, —
— for a- gain I am near — the one I a- dore, — Once our lips have met —
— I com-pletely for-get — all the sun-down till dawn heartaches I've gone through, Love is
life sub-lime, — ev- 'ry mo-moment that I'm — on- ly wast-ing my time pipedreaming of
you, — pipe-dreaming of you, far- a-way you, — you, you! —

PENNY A KISS, A - PENNY A HUG, A

Moderato

I'm gon- na save a pen- ny ev- 'ry time I hold you tight
And we're gon- na watch the pen-nies grow I'm gon- na save I pen- ny ev- 'ry
time we kiss good-night And, dar- ling, when we're mar- ried, we can
own a bun- ga- low! A pen- ny a kiss, a pen- ny a hug — We're
gon- na save our pen- nies in a big brown jug A pen- ny a kiss, — a
pen- ny a hug, — Oh how rich we're gon- na be.

PRELUDE TO A KISS

Moderato

D9 G+57 C9 F B7-9 E7

If you hear a song in blue like a flower crying
 song that grows from my tender sensiti-

A7-9 Dm G+57 C D9

for the dew — That was my heart ser- e- nad-ing you —
 men- tal woes — That was my heart try- ing to com- pose —

1. Dm G+ C 2. Dm G+

My PRE-LUDE TO — A KISS — A PRE-LUDE TO — A KISS —

C E C#m F#m B7

Though it's just a simple me- lo- dy with

E F#m B7 E C#m

noth- ing fan- cy, noth- ing much You could turn it to a

F#m B7 E Gdim D9 Dm7 F#6 Am7 E9

sym- pho- ny a Schu- bert tune — with a Gerash- win touch Oh!

D9 G+57 C9 F B7-9 E7

How my love song gen- tly cries for the ten- der- ness with-

A7-9 Dm G+

in your eyes — My love is a pre- lude that

C D9 Dm G+57 C

nev- er dies — A PRE- LUDE TO — A KISS. —

PLEASE, MR. SUN

Slowly

F Dm Cm C7 Gm7 C7-9 F F7

Talk — to him, please, — Mis- ter Sun, Speak to him, — Mis- ter Rain- bow, — And
 Whis- — per to him, — Mis- ter Wind, Sing to him, — Mis- ter Rob- in, — And

Bb 1. Am Cm C7 2. Am

take him un- der your bran- ches, — Mis- ter Tree. — Moon- light,

Cm C7 F Cm F

Put — in a word for me. — Tell him how I feel, It should'nt end this

Cdim Cm Am Dm Dm7 G7

way. Since you are all his friends, he'll lis- ten — to what- ev- er you have to

C7 F Dm Cm C7

say. Bab- — ble to him, — Mis- ter Brook, Kiss him for me Miss

F Bb Am 3. Cm C7 F

Rain- drop, — And watch to see they all do, please, Mister Sun. —

POOR LITTLE RHODE ISLAND

Moderately bright

261

POOR LIT- TLE RHODE IS- LAND { the small- est of the
 { Let all the Tex- ans
 For- ty- eight, You've got no prair- ie- moon For which coy-
 vip- i- ay, You're still the best part of This land I
 o- tes croon But I still Think that you're great-
 dear- ly love And I'll in- clude I- o- way
 You're such a teen- tay ween- tay They've writ- ten songs a- bout the
 South They've writ- ten songs a- bout the North
 And I have heard them say There's noth- ing fin- er than

Car- o- li- na in the morn- ing But how a-
 bout the nights in POOR LIT- TLE RHODE IS- LAND Be
 care- ful if you're fan- cy- free In Pro- vi- dence one day
 She stole my heart a- way I dream of her con- stant- ly
 Let the sun shine bright on your Old Ken- tuck- y Home
 Rhode Is- land's the place for me.

POLONAISE FOR TWO

Moderato

Pol- on- aise Play a POL- ON- AISE FOR TWO Let us
 Gold- en days Oh! the gold- en days have come Hear the
 dance a- gain, ro- mance a- gain Be- free to laugh and love
 heat of love in mu- sic of the cym- bal and the drum
 Pol- on- aise Play a POL- ON- AISE FOR TWO Make the
 mu- sic ring and we will sing Be- neath the stars a- bove
 Hear the trump- et call To you lo- vers all
 While the mu- sic plays A POL- ON- AISE FOR TWO.

OH, BUT I DO

Ed Cdim Cdim Bb Ab Broadly Abm

You think I don't love you, OH, BUT I DO! How can I

show that I do? — You think I don't get blue, OH, BUT I

DO! Though I get light-heart-ed too. First I'm

sing-ing then I'm sigh-ing then I'm fly-ing

high a-bove. — You think I don't know why,

OH, BUT I DO! I know that it's you I love.

Chords: Eb, F7, Fm7, Bb7, Eb, Cdim, Eb, Cdim, Bb7, Eb, D7, Eb, Cdim, Eb, Cdim, Bb7, Eb, C7, Fm7, Bb7, Eb

ON THE WATERFRONT

Moderately Bb7+

wait on the wa-ter-front, the har-bor-lights

are turn-ing low; It's late on the wa-ter-front,

where we wan-dered long a-go. With-out you,

I'm all at sea, a-lone as can be;

I wait on the wa-ter-front

hope that fate will lead you straight to me.

Chords: Fm7, Bb7, Eb, D7, Bbm6, C7, Fm7, Bb7, Eb, Bb7-9, Eb, Fm7, Bb7, Eb, Bbm6, C7, Fm7, Bb7, Eb, Bb7+

ORGAN GRINDER'S SWING

Moderate swing tempo

Who's that com-ing down the street? Good old or-gan

When he turns that han-dle down, Mu-sic goes a-

grind-er and Pete, He's the lat-est rhy-th-m king

round and 'round, Ev-'ry-bod-y starts to sing

with his } Or-gan grind-er's Swing } Da-dya,

to that } Tra-la,

Da-dya —

Tra-la —

Da-dya —

Tra-la —

Chords: G, D7, G, Gm, G, C

ON GREEN DOLPHIN STREET

Moderato

C Cm7 D7

Love-er, one love-ly day, Love came, 'ries
Through these mo-ments a-part mem-

Db C Dm7 1. G7

plan-ning to stay. Green Dol-phin Street sup-plied the
live in my heart. When I re-

1. C Fm7 Bb7

set-ting The set-ting for nights be-yond for-

1. Eb G7 2. G7 E7 Am

get-ting. And call the love I found on,

D7 C Gdim Dm7 G7 C

I could kiss the ground On Green Dol-phin Street.

263

OLE BUTTERMILK SKY

Moderato

Eb Ab

OLE BUT-TER-MILK SKY, { I'm keep-ing my
I'm tell-ing you

Eb Ab Bb7

eye peeled on you. What's the good word to-night?
why, now you know. Keep it in mind to-night,

Eb Bb7

Are you gon-na be mel-low to-night? { OLE BUT-TER-MILK
Keep a-brush-ing those clouds from sight.

Eb

SKY, { Can't you see my lit-tle don-key and me?
Don't you fail me when I'm need-in' you most.

Fm Bb7

We're as hap-py as a Christ-mas tree, Head-in' for the one I love.
Hang a moon a-bove her hitching post. Hitch me to the one I love.

1. Eb Eb7 Ab Eb7

I'm gon-na pop 'er the ques-tion, that ques-tion.

1. Ab Bb7 Eb Ab Abm

Do you, dar-ling, do you do? It 'll be eas-y, so

1. Eb F7 Bb7 2. Eb Bb7

eas-y If I can on-ly bank on you. You can if you

Eb Ab Eb

try, Don't tell me no lie. Will you be

F7 Fm Bb7 Eb

mel-low and bright to-night, but-ter-milk sky?

OH! WHAT IT SEEMED TO BE

Slowly

It was just a neigh-bor-hood dance, that's all - that is was, but
 It was just a ride on a train, that's all - that it was, but

OH, - WHAT IT SEEMED TO BE! { It was like a mas-quer-ade ball with
 It was like a trip to the stars, to

1. Eb+ Eb
 cos-tumes and all, 'Cause you were at the dance with me. —
 Ve-nus and Mars, 'Cause you were on the train

2. Ddim Eb Eb7 Ab Eb Cm7
 with me. — And when I kissed you, — dar-ling, — It was

Fm Bb7 Eb Eb7 Ab
 more than just a thrill for me, — It was the prom-ise, —

Eb Bbm C7 F7 Fm7 Bb7
 dar-ling, — Of the things that fate had willed for me, It was

Eb
 just a wed-ding in June, that's all — that it was, but

Adim Bb7
 OH, — WHAT IT SEEMED TO BE! It was like a roy-al af-fair with

Ddim Eb
 ev-'ry- one there, 'Cause you said, "Yes, I do," — to me. —

OUT IN THE COLD AGAIN

Slowly

Eb Bbm C7
 The song that you sang — so sweet-ly, — you called it our love re- frain, It's
 I dreamt that our love would lin- ger — but just mem-o-ries — re- main, I

Fm 1. F7 Bb7 2. F7 Eb7
 gone and I'm left — com-pletely out in the cold a- gain. out in the cold — a-
 gaze at a ring- less fin-ger

Eb Bbm7 Eb7 Ab
 gain. True, it hurts my pride — to step a- side — for some-bod-y new; —

F7 Bb7
 But deep down in- side — my whole world de- pend- ed on you. — I

Eb Bbm C7
 want- ed your arms — a- round me — to shel-ter me from the rain, But

Fm F7 Bb7 Eb
 now I'm back where you found me Out in the cold — a- gain.

OLD LAMP-LIGHTER, THE

Slowly

265

He made the night — a lit-tle bright-er Wher-e- ver he would
His snow-y hair — was so much whi-ter Be-neath the candle

go glow } THE OLD LAMP- LIGH-TER of long, long a- go —

long, long a- go — You'd hear the pat- ter of his feet As he came

tod- dling down the street His smile would hide a lone- ly heart, you

see — If there were sweet- hearts in the park He'd pass a

lamp and leave it dark Re- mem- ber- ing the days that used to

be — For he re- calls when dreams were new, He loved some-

one who loved him, too Who walks with him a-lone in mem- o- ry — He made the

night — a lit- tle bright-er Wher- e- ver he would

go THE OLD LAMP LIGH- TER of long, long a- go.

ONCE AND FOR ALWAYS

Briskly

ONCE — AND FOR AL- WAYS Let's have it un- der- stood We will be to-
say that it's a- greed. Wish- ing days are

geth-er Just the way we should. Let's not wait and hope for some-thing
o- ver. This is all we need. And to- night we'll no- ti- fy ti- s

more su- blime. — Don't you know that al- ways is- n't too much time? So,

stars a- bove — That ONCE — AND FOR AL- WAYS And

no — less than al- ways You and I will be in love.

ON THE ATCHISON, TOPEKA AND THE SANTA FE

Moderately

G7 C
 Do yuh hear that whis- tle down the line?— I
 See the ol' smoke ris- in' 'round the bend,— I
 fig- ure that it's en- gine num- ber for- ty nine,— She's the
 reck- on that she knows she's gon- na meet a friend, Folks a-
 C G7 C Ddim Am Ab7
 on- ly one that 'll sound that way.— On The }
 round these parts get the Dm7 time o' day — From The }
 C Ddim Am G7 Eb7
 Atch- i- son, To- pe- ka And The San- ta Fe — Here she
 Ab6
 comes! Ooh, Ooh, Ooh Hey,
 Jim, yuh bet- ter git the rig! Ooh, Ooh, Ooh,
 She's got a list o' pas- sen- gers that's
 Fm G7 C
 pret- ty big — And they'll all want lifts to Brown's Ho- tel, 'Cause
 lots o' them been trav- el- in' for quite a spell, All the way from Phil- a-
 C7 F6 Fm C Ddim Am Dm7 G7 C
 del-phi- ay, — On The Atch-i- son, To- pe- ka And The San- ta Fe.
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One Dozen Roses ASCAP. Lyric: Roger Lewis & Country Washburn Music · Dick Jurgens & Walter Donovan
 Medium Fast

Give me ONE DOZ-EN ROS-ES Put my heart in be- side them And send them to the
 one I love. — She'll be glad to re- ceive them And I know she'll be lieve them That's
 some thing we've been talk- ing of. — There may be or- ange blos- soms
 lat- er Kind of think that there will — 'Cause she's done some- thing to me And my
 heart won't keep still — Give me ONE DOZ-EN ROS- ES Put my
 heart in be- side them And send them to the one I love. —

ONE FOR MY BABY

Lazily

267

It's quarter to three, there's no one in the place except you and me So,
 set 'em up, Joe, I've got a lit-tle sto-ry you ought- a know, We're
 drinking, my friend, To the end of a brief ep-i- sode, Make it
 ONE FOR MY BA- BY and one more for the road. I
 got the rou-tine, so drop an-oth-er nickel in the ma- chine, I'm
 that's how it goes And Joe, I know you're getting anxious to close So,
 feel-in, so bad, I wish you'd make the mu-sic dream-y and sad, Could
 thanks for the cheer, I hope you did- n't mind my bend-ing your ear, This

tell you a lot, But you've got to be true to your code Make it
 torch that I've found, Must be drowned or it soon might ex-plode
 ONE FOR MY BA- BY and one more for the road. You'd nev-er know it, But
 Bud-dy, I'm a kind of po-et and I've got-ta lot- ta things to say, And
 when I'm gloomy, You sim-ply got-ta lis- ten to me, Un-til it's talked a-
 way, Well, to D.S. road That long, long road.

ONE HOUR WITH YOU

Moderato

How I would love One Hour With You One hour of
 just be-ing with you Then I could say what I'm
 feel-ing and con- ceal-ing in my heart To
 night when all our danc-ing is thru And moon-beams fall
 on ros-es and dew, Per- haps you may ev-en say
 that you love me too, and let me stay One Hour With You.

FOR SENTIMENTAL REASONS

Moderato

FOR SEN- TI- MEN- TAL REA- SONS { when- ev- er I am blue. }
 { when ev'- ry- thing goes wrong }

FOR SEN- TI- MEN- TAL REA- SONS I walk the av- en- ue
 To bring me con- so- la- tion I hum your fav- orite song.

In front of each shop win- dow I stop and I stare
 Gaz- ing at things I planned for us to share.

I on- ly hope you're hap- py Al- tho' you left me blue
 FOR SEN- TI- MEN- TAL REA- SONS I'm still in love with you.

FOOL WAS I, A

Slowly

A fool was I to fall in love the night I found you,
 You made me cry, but with the tears my love grew strong-er,

I built my day dreams all a- round you, oh what a fool was I.
 with-out you ev- 'ry night grew long- er.

I. The more your lips did-n't want me all the more I want- ed
 you, I loved you so much and dar- ling, I still do.

A fool was I to sit and cry my emp- ty heart out,
 when just your voice could make me start out to be a fool a- gain.

FOUR WINDS AND THE SEVEN SEAS, THE

Very slow
Bb7

You ask where I live, here's the address I give, The four winds and the sev- en
 A train came to town and a stranger stepped down, A- smilin' so my love could

seas. The hills were my home till I started to roam the four winds and the sev- en
 see. She an- swered his smile and then af- ter a while, the on- ly stranger there was

seas. My love and I would sit and sigh till the moon grew pale
 me. And that is why my heart and I moon grew pale.

We vowed and as- sured some day we'd wed, in the church in the vale.

fol- low ev- 'ry breeze. You ask where I live, here's the ad- dress I give, The

four winds and the sev- en seas, The four winds and the sev- en seas.

EARLY AUTUMN

Slowly

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When an ear-ly au-tumn walks the land and chills the breeze and
There's a dance pa-vil-ion in the rain all shut-tered down a

touches with her hand the sum-mer trees, Per-haps you'll und-er-stand
wind-ing coun-try lane all rus-set brown a frost-y win-dow pane

what mem-o-ries I own. long-ly.

That spring of ours that start-ed so A-pril-heart-

seemed made for just a boy and girl, nev-er

dr-essed, did you, an-y fall could come in view so ear-ly,

ear-ly? Dar-ling, if you care please let me know, I'll

meet you an-y-where I miss you so, let's nev-er have share

an oth-er ear-ly au-tumn.

EARFUL OF MUSIC, AN

Moderate

An Ear-ful Of Mu-sic an arm-ful of you
A room full of dan-cers with still room for two My

soul full of rhyth-m who could ev-er be blue
heart's beat-ing dance-time when I'm danc-ing with you

I do-n't care if the sun goes down if the skies are blue or black

I just know I'm goin' to town And I'm com-ing back With An

Ear-ful Of Mu-sic an arm-ful of you

soul full of rhyth-m Who could ev-er be blue.

ELMER'S TUNE

Moderately

Why are the stars al- ways wink- in' and
 What makes a la- dy of eight- y go
 blink-in' a- bove? What makes a fel- low start think-in' of
 out on the loose? Why does a gan- der me- an- der in
 fall-in' in love? It's not the sea- son, the rea- son is
 search of a goose? What puts the kick in a chick-en, the
 plain as the moon. It's just El- mer's Tune. It's just El- mer's
 mag-ic in June?
 Tune. Lis-ten, lis-ten, there's a lot you're li- ble to be

miss- in', Sing it, swing it, an- y old way and
 an- y old time.. The hur- dy gur- dies, the bird- ies, the
 cop on the beat. The can- dy mak- er, the bak- er, the
 man on the street. The cit- y charm- er,, the farm- er, the
 man in the moon All sing El- mer's Tune.

EV'RY LITTLE WHILE

Moderato

Ev- 'ry lit- tle while I find I'm miss- ing you,
 Some- where in my heart, Al- though we're far a- part,
 Won- der if you miss me too, } each lit- tle while.
 Seems to me I see you smile }
 I've tried for- get- ting you, But if you on- ly knew,
 You'll break my heart in two If I should lose
 you. Ev- 'ry lit- tle while it seems I call to you
 Dream- ing I am all to you Each lit- tle while!

EASY STREET

Lazy drag

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EAS- Y STREET - I'd love to } live on EAS- Y STREET - {
Life is sweet - for folks who

No- bo- dy works on Eas- y Street - Just sit a- round all
No week- ly pay- ments you mus' meet - That make your hair turn

day (Just sit and play the hors- es) grey!

When op- por- tu- ni- ty comes knock- in' You just

keep on with your rock- in' 'Cause you know your for- tune's made -

And an- y time you so de- sire, - There's a

man that you can hire - To plant trees, so you - can have

shade on EAS- Y STREET - I'm tel- ling ev- 'ry-

one I meet - If I could live on Eas- y Street - I

would-n't want no job to- day, so please go 'way.

EGG AND I, THE

Slowly

He's such a good egg - He's a reg- u- lar guy
(we're just bound to get by.)

You'll sel- dom strike two char- ac- ters like The Egg And I
Wh- ev- er's in store is good e- nough

for The Egg And I. - He's no 'in- for- ma- tion Please, so what, I'm

not the kind to kick. I can o- ver- look his flaws be- cause He

knows what makes me tick. Here's what we pray for in the sweet bye and

bye. - A bun- dle of love, fac- sim- i- le of The Egg And I.

ENJOY YOURSELF (It's Later Than You Think)

Samba

C
 You work and work for years and years, You're al- ways on the
G7
 go, You nev- er take a min- ute off, too
C
 bus- y mak- ing dough. Some day you say you'll
C7 **F**
 have your fun when you're a mil- lion- aire, I-
C **Gdim** **Dm7** **G7** **C**
 mag-ine all the fun you'll have in your old rock- in' chair.

REPRINCE
C
 EN- JOY YOUR- SELF, it's lat- er than you
 think. EN- JOY YOUR- SELF, while
C
 you're still in the pink. The years go by as
C7 **F**
 quick- ly as a wink, EN- JOY YOUR- SELF, EN-
C **G7** **C**
 JOY YOUR- SELF, it's lat- er than you think.

EAST SIDE OF HEAVEN

Bb **D7** **Gm** **Gdim** **Fm7** **Moderato** **Bb7**
 I know an an- gel on the EAST SIDE OF HEAV-EN Who
 All through the day-time, it's the same old Man- hat- tan, But
Eb **Ebm** **Bb** 1. **Ddim** **F7**
 lives in a third sto- ry room. — We meet on a roof top and
 eve- ning a- gain sets me free. —
 1. **Bb** **Gb7** **F7** **Bbm** **C7**
 dream in the dark, When the lights of New York are in
 1. **F7** 2. **G7** **Cm** **Ebm**
 bloom. — Then I turn off Broad- way to the
Gdim **Bb** **G7** **C7** **Ebm** **F7** **Bb**
 EAST SIDE OF HEAV-EN WHERE an an- gel waits for me. —

EVERYTHING I HAVE IS YOURS

Slow

273

C Ab7 Dm7
 Ev- 'ry-thing I have is yours, you're part of me
 G7 C Ab7 Dm7
 Ev- 'ry-thing I have is yours my des- ti- ny
 G7 Am Fm
 I would glad- ly give the sun to you
 C D7 Bb
 if the sun were on- ly mine, I would glad- ly give the
 A7 D7 G7
 earth to you and the stars that shine.
 C Ab7 Dm7 G7
 Ev- 'ry-thing that I pos- sess I of- fer you
 C Gm7 C7 F
 Let my dream of hap- pi- ness come true
 Am
 I'll be hap- py just to spend my life
 C D7 C
 Wait- ing at your beck and call Ev- 'ry-thing I have is
 Ab7 G7 C
 yours my life and all.

KITHER IT'S LOVE OR IT ISN'T

Slowly

Eb Fm7 Bb7
 EI-THER IT'S LOVE- OR IT IS-N'T, There's no com- pro- mise-
 Ei-ther you're true or you are-n't There's no in- be- tween-
 Fm7 Bb7 Eb
 Ei- ther it's real or it is- n't There's no oth- er- wise
 If you've been lied to by some- one You'll know what I mean-
 1. Ebm C7 Bbm C7 F7
 Don't want your arms Don't want your lips If your heart is- n't mine to the core
 1. Cm D7 Gm C9 Eb9 D9 Gm Bb7
 Take them a- way Come back the day- You've learned what a heart is for.
 2. Ebm C7 Bbm C7 F7
 It took much too ma- ny ro- man- es To teach this fool to be wise-
 Abm6 Eb C7 Fm7 Bb7 Eb
 EI-THER IT'S LOVE OR IT IS- N'T There's no com- pro- mise-

EBONY RHAPSODY

Allegro moderato

There's rhythmic down in Mar-ti-nique Isle do
In- stead of play- ing mus- ic like you do

That has any min- u- et beat a mile doo. For
They sup- ply a lit- tle clas- si- cal voo-

Now- down qual- i- ty. And they call it the } Eb- o- ny Rhap- so- dy
They keep swing-in' that thing while sing-in' that }

1. Ddim 2. Ddim Gdim G7 It got those licks, it's got those tricks, That

C A7 It's got that beat, that
Mis- ter Liszt would nev- er rec-og-nize.—

D7 trop- ic heat They shake un- til they make the old ther-

Gm7 D7 mom- e- ter rise. Oh, Law- dy, yes they have ban- dan- - nas

G They go to mar- ket sing-in' hap- py Ho- san- - nas,

Am7 Eb7 D7 G Sway-in' to — that Eb- o- ny Rhap- so - dy.

EMPTY SADDLES

Slowly

C C7 F7 C D7 Dm7 G7
Emp- ty sad- dles in the old cor-ral, Where do ya ride — to- night? Are ya
(Are there

C C7 F Fm C G7
round-in; up the dog-ies, The strays of long a-go — Are ya on the trail of buf- fa-
rustlers on the border Or a band of Na- va- jo — Are ya head-in; for the Al- a-

C Am Fm C Dm7 G7
lo? Emp- ty guns, cov-ered with rust — Where do ya talk to- night?

Ab mo? Ab7 Fm Dm7 G7
Emp- ty boots, cov-ered with dust — Where do ya walk to- night?

C C7 F7 C Dm7 G7
Emp- ty sad- dles in the old cor-ral, My tears would be dried — to- night If you'll

C C7 F Fm C G7 C
on-ly say I'm lonely As ya car- ry my old pal, — Emp-ty sad- dles in the old cor-ral.

DESTINATION MOON

Medium Bounce

275

Come and take a trip — in my rock-et ship, — we'll have a love-ly af-ter-
 Trav-el fast as light- till we're lost from sight, the earth is like a toy bal-
 noon, — Kiss the world good-bye and a-way we fly } Shhhh Des-ti-na-tion Moon.
 What a thrill you get rid-ing on a "Jet" }
 Moon. — We'll go up, up, up, up, Straight to the moon we two,
 High in the star-ry blue, I'll be out of this world — with you, So a-
 way we steal in a space-mo-bile, a su-per-son-ic hon-ey-moon, Leave your
 cares be-low, pull the switch, let's go, Shhhh Des-ti-na-tion Moon.

DEARIE

Soft Shoe Tempo

DEAR-IE, — do you re-mem-ber when we waltzed to the Sou-sa band?
 My, was-n't the mu-sic grand? Chow-der par-ties down by the sea-shore
 ev-'ry Fourth o' Ju-ly — Test your mem-o-ry, my DEAR-IE, — Do you re-
 call when Hen-ry Ford could-n't ev-en fix A run-ning-board under a Chand-ler's Six?
 DEAR-IE, life was cheer-y in the good old days gone by. — Do you re-
 mem-ber? If you re-mem-ber, well, DEAR-IE, you're much older than I.

DOWN THE LANE

Moderato

Down the lane — let's go stroll-in' down the lane.
 Let's pre-tend that we're a cou-ple o' kids a-gain and
 carve a heart up-on some bark with our in-i-tials in, Down the lane,
 we'll go stroll-in' down the lane — we will bill and coo just
 like we used to do. stroll-in' arm in arm down the lane.

DO SOMETHING

Moderato

There's the moon, way up high, — Here are you, — here am I, —
 Ain't been hugged, — ain't been kissed, — Wan-na see, — what I've missed,

Oh! do, — Do, Do, — Some-thing. — Got the

time and the place, and the place and the time, I know, — Got a

bench and a park, and a park and a bench and oh! —

Other pairs, — mak- in' haste, — Look at me, — goin' to waste, —

Oh! do, — Do Do, — Some-thing. —

(Oh Suzanna) DUST OFF THAT OLD PIANNA

Brightly

Oh Su- san- na, Dust off that old pi- an- na, My hands are

itch- ing for those keys. Our trou- bles will go wing- ing the so- ment

we start sing- ing all our fav- orite mel- o- dies. Let's get the

gang a- round that used to hang a- round — And when the neigh- bors hear us.

vo- cal- is- ing, Bet-cha they be- gin a- bar- co- n- is- ing, Oh Su- san- na

I'll let you, sing so- pre- na beat off that old pi- an- na to- night.

DOO WACKA DOO

Moderato

Doo Wack-a Doo, wack-a doo, wack-a doo, Doo Wack-a Doo, wack-a

doo, wack-a doo. Noth- ing to it but it's sweet, —

That tune goes right to your feet. He made a hit when he

played for the girls, They got their hair bobbed and gave him the curls.

Oh! how he blew That Doo Wack a Doo Wack- a Doo.

COOL WATER

Moderato

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All day I've faced a bar-ren waste— with- out the taste of wa-ter
 Cool wa-ter — Old Dan and I with throats burnt dry and soul that cry for
 wa-ter — Cool, clear wa-ter — Keep a- mov- in', Dan, 'don't you
 lis-ten to him, Dan, He's a dev- il, not a man, and he spreads the burning sand with
 wa-ter — Dan, can you see that big green tree where the
 wa-ter's run- ning free, and it's wait- ing there for me and you.

CALDONIA

Medium boogie woogie tempo

Walk-in' with mah ba-by, she's got great big feet, She's long, lean and lan-ky, ain't had
 noth- in' to eat, But she's my ba- by — And I love her just the
 same. — Cra- zy 'bout that wo- man 'cause CAL- DON-IA is her
 name. — CAL- DON-IA, CAL- DON-IA. What makes your big head so
 hard? But I love you, love you just the same. —
 Cra- zy 'bout that wo- man 'cause CAL- DON- IA is — her name. —

CHANGING MY TUNE

Moderato

Cas- tles were crumbling And day-dreams were tumbling, De-can-ber was bat- tling with
 Kept on des- pair- ing Be- yond an- y car- ing If I jumped out of a bal-
 loon. But on this bright af- ter- noon, Guess I'll be chang- ing my time
 now to be chang- ing my time. — At last the skies are bright and shi- ny,
 It's a hu- man world once more. Yes- ter- day's trou- ble are ti- ny
 What was I wor- ried for? Want- ed a per- mit To make me a her- mit To
 grum- ble and stare at the moon. But I'm ar- rang- ing from now to be chang- ing my time

CASTLE ROCK

Sing it

C

I She met her dan- ing to the cas- tile rock I
 kissed me and I kissed my heart good-bye I

held her tight and danced a- round the clock. No
 felt like I was drift- ing 'cross the sky, No

rocked to re- nance to the cas- tile rock. Mus- ie was
 rocked to Heav- en

F **Cdim** **C** **C7**
 soft and low, Set- ting me all a- glos, Hold- ing her

F **Cdim** **C**
 to- my heart, How could we dream we'd part? Sud- den- ly

Dm7 **Cdim** **C**
 she was gone Leav- ing me dream- ing on. Now

ev- ry time they play the cas- tile rock I'll

take my- self a walk a- round the block till

Fm **C**
 she comes back to dance the cas- tile rock.

CAN'T WE TALK IT OVER?

Eb **Db7** **C7** **F7** **Bb7** **F7** **Bb7**
 Can't we talk it o- ver, Let's talk it o- ver Be- fore you tell me, you're

Eb **Bb7** **Eb** **Db7** **C7** **F7** **Bb7**
 through, Can't we sit to- geth- er And fig- ure weth- er

F7 **Bb7** **Bbm** **C7** **Fm** **G7**
 This is the right thing to do. I hate the thought of spending

Cm7 **Ab7** **Bbm** **C7** **F7** **Bb+57**
 nights all a- lone, Miss- ing the thrill of nights that we've known;

Eb **Db7** **C7** **F7** **Bb7** **F7** **Bb7**
 Can't we talk it o- ver be- fore its o- ver, Be- fore you whisper "Good-

Eb **C7** **F7** **Bb7** **Eb**
 bye for ev- er" Let's talk it o- ver dear.

COME OUT, COME OUT, WHEREVER YOU ARE

Moderato

Cdim Gm7 C7 Gm Eb7 C7 F Cdim

Come out, come out, where- ev- er you are. I Come

Gm7 C7 Gm Eb7 C7 F F7

know — I know you're not ver- y far. How I wish you'd
out, — come out from un- der that star. Yes and in-ci-

1. Bb Gm6 A7 Dm G7 Gm6 A7

hur-ry 'Cause I'm in-clined to wor- ry. These arms of mine are

1. Dm G7 Gm7 Bbm6 C7

o- pen, Hop- in' you'll ap- pear. Where are you, dear?

2. Bb Gm7 Gm6 A7 Dm Bbm6

dent- ly, — men- tly — I'm not up to par, So

F Dm7 Gm7 C7 F

come out, come out, come out — where- ev- er you are.

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COLLEGE RHYTHM

Moderato

A# G Gdim Am D7 G Gdim

Snap your fin- gers, walk a- round a bit, Shake your shoul- ders,
Tilt your skirt or tilt your pants a bit, First you strut and

Am D7 G7 C Am D7

go to town a- bit, When it's got- cha you'll get hot- cha, That's Col- lege
then you dance a bit, Do it low- down hi- de- ho- down,

1. Eb7

Rhy- thm. Rhy- thm. Sway — And then you stop, And then you hop, Gdim

D7 Ddim D7 D+ G Gdim

And then you just must add a lit- tle rhy- ba. It's so eas- y,

Am D7 G Gdim Am D7 G7

there's no trick in it, Learn it quick and get the kick in it, All the world will

D7 G7 C Am D7 G

soon be do- ing it Hey, pro- fes- sor, Yes Sir, yes sir, That's Col- lege Rhy- thm.

CUP OF COFFEE, A SANDWICH-AND YOU, A

Moderato

F# Bb Ebm Bb Bbm Eb F7 F# Bb

A cup of Cof-fee, a sandwich and you, — A co-zy cor-ner, a table for two, —

F7 F# Bb Ebm Bb Bdim Eb F7

Achance to whis- per and cud- dle and coo — With lots of hug- gin' and

A7 A+ A7 Bb F7 Bb7 Eb7 Cadd7 G7

kiss- in' in view — I don't need mu- sic Lob- ster or wine. — When- ever

C7 Eb add F F7 F# Bb Ebm

your eyes look in - to mine. — The things I long for are sim- ple and

Bb Bb Bbm E F7 Eb F7 Bb

few; — A cup of cof-fee, a sand- wick and you!

BILLY (I Always Dream Of Bill)

Moderato

For when I walk I al-ways walk with Bil-ly 'Cause
 Bil-ly knows just where to walk, And when I talk I al-ways
 talk with Bil-ly 'Cause Bil-ly knows just how to talk.
 And when I dine I al-ways dine with Bil-ly, He
 takes me where I get my fill. Want you to
 know I love him so, I just want to be with Bill.

BESIDE YOU

Slowly

To be be-side you could I ask for more?
 I sigh be-side you through the win-ter storm.
 Each thrill be-side you so worth wait-ing for.
 For here be-side you I'm for-ev-er warm
 1. Such lips nev-er have been. I'm in a
 spin. When we touch lips I go danc-ing in the sky.
 2. I'm not steal-ing day-dreams, it is-n't an-y crime.
 To want to be be-side you till there's no more time.

BLESS YOU

FOR BEING AN ANGEL

Moderato

BLESS YOU for be-ing an an-gel Just when it seemed that
 Heav-en was not for me. BLESS YOU for build-ing a
 new dream just when my old dream crum-bled so help-less-ly
 In that vine cov-ered cha-pel on the hill, Your
 face was a hymn that ling-ers still. So BLESS YOU
 my dar-ling my an-gel Heav-en is mine and life is di-vine with you.

BABY YOUR MOTHER (Like She Babied You,

moderato

Bt Gdim F7 Cm

Ba-by your moth-er Like she ba-bied you, Back in your

F7 BbDdim F7 Bb Bbm F

ba-by days. — May-be your moth-er is lone-some and blue —

C7 F7 Bb7

— Wait-ing for you — and need-ing you too; — The debt of

Eb C7

love you owe her, you can nev-er pay, Go take her

F7 F+ Bb Bb7

in your arms and kiss her tears a-way, And ba-by your moth-er like

Eb C7 Cm C7 F7 Bb7

she ba-bied you, — Back in your ba-by days. —

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BABY, WON'T YOU SAY YOU LOVE ME

Bb Cm D7 Gm Slowly

Ba-by, Won't you Say You Love Me 'Till you do I can't feel

G7 Cm F7

right For, ba-by, if you tell me that you love me I

Gm7 C7 Cm7 F7

prom-ise not to ask a-gain — That is un-til to-mor-row night —

Eb Cm D7 Gm

Ba-by I need you be-side me Part of ev-ry-thing I

G7 Cm Ebm6

do To cry as much — to laugh as much — and

Eb Gm Cm F Bb

love me ev-en half as much — as I love you.

BLUE SHADOWS

F Bbm F Fm D7 Moderato

Blue Shad-ows {thru the night they sur- round me

G7 Bbm C7 F 1. C7 2.

Mak-ing me blue-er as I can be —

What can I do-oo — they're haunt-ing me —

Am A7 D7

Tho' I fear I love to hear those blue har-mon-ies

Gm Dm Bbm C7

For it seems those ten-der themes are just mem-o-ries

F Bb7 F Fm D7

Blue Shad-ows why do those strange blue shad-ows

G7 Bbm C7 F

gath-er a-round me — when night shades fall. —

BLUE MOON OF KENTUCKY (1)

Bright "Jump" Tempo

Blue Moon, Blue Moon, Blue Moon,
Keep a shin- ing bright; Blue Moon, Keep on a-
shin- in' bright, you're gon- na bring-a me back- a my ba- by to-night, Blue
Moon, Keep a-shin- in' bright! I said Blue
Moon of Ken- tuck- y to keep on shin- ing, Shins on the one that's
gone and left me blue; I said Blue Moon of Ken-
tuck- y to keep on shin- ing, Shine on the one that's
gone and left me blue. Well ha- it was on one moon- light night
Stars shin- in' bright; This- - - per on high
"Love said good- bye;" Blue Moon of Ken- tuck- y, keep on shin- ing,
Shine on the one that's gone and le- t me blue.

BY THE WAY

Slowly

By the way { was- n't that a dream last night — Seems I
and to my com- plete sur- prise — You and
bare- ly closed my eyes and you were there. — on a cloud some- where.
I were danc- ing
I held you in my arms, the joy of it was thrill- ing — And then I
plead- ed for a kiss and you were will- ing. — And so we kissed then I
heard you say you care, — By the way, do say it now, as you did
then. — or must I wait un- til I dream a- gain.

BEALE STREET MAMMA

Moderato

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Beale Street mam- ma, why don't you come back home?

It is- n't prop- er, To leave your pa- pa all a- lone. —

Some- times I was cruel that's true, — But

mam- ma your sweet pap- a nev- er two- timed you. — Boo-

hoo! I'm blue, So how come you do me like you

do? I'm cry- in'. Beale Street mam- ma, Don't mess a- round with

me, There's fan- cy let-tin'. that I can get in Ten- nes-

see. I still get my sweet cook- ies

con- stant- ly, — But not the kind you served to me. — So

Beale Street mam- ma come back home. —

BLUE SHADOWS ON THE TRAIL

Slowly

BLUE SHAD-OWS ON THE TRAIL Blue moon

shin- ing through the trees And a plain- tive wail from the

dis- tance comes a drift- in' on the eve- nin' breeze, —

Move a- long, blue shad-ows, move a- long, Soon the

dawn will come and you'll be on your way But un- til the

dark-ness sheds its veil There'll be BLUE SHAD-OWS ON THE TRAIL.

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BEWARE MY HEART

Slowly with much expression

Be- ware, My Heart! Or You're get-ting in too deep. Take
vi- o- lins in the night, when
care my heart! This is a bit too steep. Don't
she is near they're load- ed with dy- na- mite, And
s- ten to the lilt of her love- ly laugh- ter Or you will
you can nev- er fin- ish a dream that
cry for it for- ev- er af- ter. was- n't meant to
start, Be- ware, take care my heart.

BABY DOLL

Slowly

Ba- by doll, you beau- ti- ful ba- by doll;
Let's go home and tell your moth- er That you found a ba- by
broth- er I'm tak- in' you off- the shelf And show- in' you
off my- self; Can't you see it now? I'm
tak- in' you walk- in' Hold- ing your par- a- sol;
hon- ey there's no use talk- in' You're a beau- ti- ful ba- by doll.

BECAUSE MY BABY DON'T MEAN "MAYBE" NOW

Moderato

Birds are sing- ing mer- ri- ly, The sun is shin- ing
When the preach- er ques- tions me I'll say "yes- sir,
peace-ful-ly, Be- cause my ba- by don't mean "may- be" now!
I just got a lit- tle let- ter just yes- ter- day,
Now I feel a lit- tle bet- ter and so I say:
Life is short and might- y sweet, But I know mine is
quite com- plete, Be- cause my ba- by don't mean "may- be" now!

BALALAIKA SERENADE, THE

Moderato

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Be- side the camp fire, when the moon is yel- low, — We
And when we hear its mu- sic soft and mel- low, — We

sing our Bal- a- lai- ka Ser- e- nade. Our Bal- a- lai- ka Ser- e- nade.
know no sweet- er song was ev- er made. No sweet- er song was ev- er made.

The camp- fire smoke a- ris- ing through the birch- es, search- es
Through the branch- es for the stars a- bove, And
ev- 'ry lone- ly heart will find our sing- ing, bring- ing

Thoughts of home and of his dis- tant love. The
em- bers die, the ser- e- nade is o- ver, — The
mel- o- dies up- on the night air fade, But in the heart of ev- 'ry Rus- sian
lov- er — Still sings the Bal- a- lai- ka Ser- e-
nade The Bal- a- lai- ka Ser- e- nade.

BREEZIN' ALONG WITH THE BREEZE

Moderato

I'm just breez- in' a- long — with the breeze
Like the bird- ies that sing — in the trees

Trail- in' the rails — roam- in' the seas
Please- in' to live — liv- in' to please

The sky is the on- ly roof I have o- ver my
head And when I'm well- ry Moth- er Na- ture makes me a
bed I'm just go- in' a- long — as I please
Breez- in' a- long — with the breeze.

AS LONG AS I'M DREAMING

AS LONG AS I'M DREAM- ING How nice it can
If I were just wish- ing what good would it
be, How nice to have you in love with me.
do? What chance would I have to wish for you?
Did you know that you just kissed me?
If you nev- er know I love you
What a thrill I got! AS LONG AS I'M
Still it works out fine.
1. AS LONG AS I'M DREAM- ING, why not? 2. DREAM- ING you're mine.

AS IF I DIDN'T HAVE ENOUGH ON MY MIND

As if I did-n't have e-nough on my mind I had to meet you.
As if I did- n't have e- nough on my mind.
You fell from the blue. I could-n't sleep at night. And
then you came in sight So, now my cares are mul- ti-plied by two,
As if I did- n't have e- nough on my mind I had to meet you
Why did it hap- pen? A- dor- a- ble you.

NAUGHTY ANGELINE

Too man- y rings on your fing- ers Naught- y An- ge- line,
Ev- 'ry- one kiss- es a flow- er Filled with sweet per- fume.
You laugh at re- mence that lin- gers, Naught- y An- ge- line,
No- bod- y kiss- es a flow- er, when it's last
You take a heart- Then you break it just for fun, Some- day you'll break
one toe man- y Yours may be the one. its bloom, So
come to my arms- mis- chief mak- in' ba- by set- tle down and just be mine, 'Cause
deep in your heart, you're a good lit- tle girl, Naught- y An- ge- line.

ADORABLE

Moderato

Bb7

A-dor-a-ble { is all that I can call you For that is
how can I help a-dore you? —

1. Eb7 **2. Eb**

all you can be. — For more and more you —

Gm **Eb7** **Ab**

are dear to me, — Two eyes with light di-vine that

Eb **G7**

al-ways shine so rad-i-ant-ly. — And lips to kiss As

Cm **Gdim** **Bb7**

full of bliss, As heav-en can be, — Oh, you are sweet-er far than all the

Eb **Cm** **F7** **Cdim** **Eb** **C7** **Bb7** **Eb+** **Eb**

world to me, — As a-dor-a-ble as an-y-one can be.

AIN'T WE GOT FUN

Moderato

Eb **Bb7** **Eb** **Bb7**

Ev-ry morning Ev-ry eve-ning { Ain't we got fun Not much money
In the win-ter in the sum-mer Don't we have fun Times are bum and

Bb7 **Ab** **Bb7**

Oh but hon-ey Ain't we got fun The rents un-paid, dear
get-ting bum-mer Still we have fun There's noth-ing

Eb **Gm** **D7** **Gm** **D** **Ddim**

— We have-n't a bus But smiles were made dear

D7 **Gm** **dim** **Fm** **Bb7** **2. G** **Cm7** **Fm** **D7**

For people like us. sur-er The rich get rich and the

E7 **Fm7** **Eb** **F7** **Bb7** **Eb**

poor get chil-dren In the meantime In be-tween time Ain't we got fun. —

AT LAST

Moderately

C **G7** **C**

At last — { my love — has come a-long My lone-ly days are
the skies — a-bove are blue, — My heart was wrapped in

C **G7** **C**

o-ver and life — is like a song. — I found a
clo-ver the night — I looked at you. —

C **Am6** **B7**

dream that I can speak to, — I dream that I can call my

Eb **Gm** **D7** **G** **D7**

own, — I found a thrill to press my cheek to, — A thrill I've nev-er

G7 **C** **G7** **C**

known, You sailed — and then — the sail was cast —

C **Dm7** **G7** **C**

— and here — we are in Heav-en — for you are mine at last.

YESTERDAYS

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Yes - ter - days YES - ter - days
 day. I knew as hap - py sweet se - ques - ter'd days
 old en days gold en days days of
 mind ro mance and love then gay youth was mine
 thruth was mine Joy - ous free and flam - ing life for
 sooth was mine sad am I glad am I
 for to - day I'm dream - ing of yes - ter
 days

I APOLOGIZE

Moderato

If I told a lie, If I made you cry, When I said good-bye I'm
 If I caused you pain, I know I'm to blame, Must have been in - sane, Be -
 sor - ry } From the bot - tom of my heart, dear,
 lieve me, }
 1. I A - pol - o - gize. 2. I A - pol - o - gize.
 I re - al - ize I've been un - fair to you, Please let me make a -
 mends. Don't say that you for - got the love we knew,
 Af - ter all, we were more than friends. If I've made you blue
 I've had heart - aches too, Now I beg of you for - give me,
 From the bot - tom of my heart, dear, I A - pol - o - gize.

ROUTE 66!

Medium Tempo

If you — ev-er plan to — no-tor west — Trav-el
 my way, take the — high-way that's the best. — Get your kicks on
 ROUTE SIX-TY- SIX! — It winds — from Chi-ca-go to L. A. —
 More than two — thou-sand miles all the way —
 get your kicks on ROUTE SIX-TY- SIX! —
 Now you go thru Saint Loo-ey and Jop- lin, Mis-sour-i And

Ok-la-hom-a Cit-y is might-y pret-ty, You'll see — Am-ar-
 il-lo. — Gal-lup, New Mex-i-co, — Flag-staff, Ar-i-zon-a,
 Don't for-get Wi-no-na, King-man, Bar-stow, San Ber-nar-din-o. Won't
 you — get hip to this time-ly tip. — When you —
 make that Cal-i-for-nia trip — Get your
 kicks on ROUTE SIX-TY-SIX! —

RE-ENLISTMENT BLUES

My hitch was up Mon-day, Not a dog sol- - - jer no
 more, sol- jer no more. — They give me all that mon-ey,
 So much my pock-ets is sore, — pock-ets is
 sore. — More dough than I can use, —
 Re-en-list-ment Blues, ch them blues. (8 verses)

RIVER STAY 'WAY FFOM MY DOOR.

Slow ballad Tempo

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Eb Ab Eb Bb7 Eb Bb7 Eb7 Ab . dim Eb
 You keep go - in' your way, I'll keep go - in' my way
 I just got a cab - in You don't need my cab - in
 F7 B7 Bb+ Bb7 Eb Cm Fm Eb7 Gm
 Riv - er, stay 'way from my door _____ Don't come up - an - y
 Riv - er, stay 'way from my door _____
 C7 Gm
 high - er, I'm so all a - lone Leave my bed - and my
 Eb dim F7 Bb7 Eb Ab Eb Bb7 Eb Bb7 Eb7
 fi - re That's all I own I ain't break - in' your heart,
 Ab dim Eb F7 B7 Bb7 Eb
 Don't start break - in' my heart Riv - er, stay 'way from my door.

RAINY NIGHT IN RIO, A

Moderato

C G7
 What do they do - on a rain - y night in Ri - o?
 Where do they woo - on a rain - y night in Ri - o?
 C C+
 What do they do - when there is no star - ry sky?
 Where does a gay - sen - or - i - ta say si - si?
 F Cdim C
 walk? Do they stay home and talk, or
 yet how ten - der can you get When
 A7 D7 G7 1. C 2. C Gdim
 do they sit and sigh at al? tree? But
 you're be - neath a wet palm
 Dm7 G7 C G7
 what do they do - in Mis - sis - sip - pi - When skies are
 C Dm7 G7 C
 drip - py? And what are they do - in' when it's muck - y
 G7 C C+ F
 in Al - bu - querqu - ee? And what do they do - in Ti - a
 Cdim C G7 C Gdim
 Jue - na when they wan - na snug - gle tight? Well,
 G7 D7 G7 C
 that's what they do in Ri - o - on a rain - y night.

RENDEZVOUS IN RIO, A

Moderately slow legato

RENDEZVOUS IN RIO, A

A RENDEZVOUS IN RIO, a mem'-ry to thrill to, When man-do-lins played. — A
 When my heart stood still to a sweet sere-nade. —

— We dreamed that mel-o-dy we breathless-ly ro-manced to could-n't die; — And it turns
 out to be a tune that we once danced to, you and I — Each kiss that brought us gladness, Was
 on-ly the mad-ness of two hearts in pawn, — We vowed to love "for-e-ver," Then
 learned "for-ev-er" ended with the dawn — We dreamed ev'ry thrill meant There'd be sweet fulfill-ment.
 — Though love slipped thru our fingers, The mem-o-ry still lingers, Of Ri-o Ren-dez-vous. —

ROSES IN THE RAIN

Slowly With a Lilt

ROSES IN THE RAIN

When rain-drops glis-ten why sit and lis-ten
 We'll watch the show-ers that kiss the flow-ers

be-hind our win-dow pane Let's stroll out yon-der
 per-haps we'll do the same And I am hop-in'

so we can wan-der Thru ROS-ES IN THE RAIN.
 your heart will o-pen

like ROS-ES IN THE RAIN Won't we be a luck-y girl and
 fel-la we'll nev-er care how dark it

seems When we're trad-ing in an old un-
 brel-la For a mil-lion bright new dreams.

Be-fore the rain goes we'll look for rain-bows
 that bloom in lov-ers lane Till sun-light set-tles

up-on the pet-als of ROS-ES IN THE RAIN.

NO LOVE, NO NOTHIN'

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Not fast

Bb7 Eb Edim Fm7 Bb7 Eb Fm7 Bb7

No LOVE, NO NOTH-IN', — { Un-til my ba-by comes home. — No
And that's a prom-ise I'll keep, — No

1. Eb Fm7 Bb7 Eb Fm7 Bb7 1.
Sir! No noth-in', — As long as ba-by must roam, — I
fun with no one. — I'm get-ting plen-ty of sleep —

2. Gm Fm Eb Bb7 Eb
prom-ised him — I'd wait for him — Till ev-en Ha-des froze, I'm

1. Gm Cm7 F7 Edim Fm7 Edim Fm7 Db7 2. Fdim
lone-some, Heav-en knows, — But what I said — still goes, — My

Cm Gm Fm7 Eb Ab G7 C7-9
heart's on strike and tho' its like — an emp-ty hon-ey comb, — No love, —

F9 Cm7 Fm7 Bb7 Eb
no Sir. — no noth- in' till my ba-by comes home.

RUMORS ARE FLYING

Very Slowly

F Gm

RU-MORS ARE FLY- ING — that you've got me sighing, — That I'm in a
When I go walk-ing, — I hear peo-ple talk-ing, — They say our af-

C7 1. 2. F
cra-zy kind of a daze, A la-zy sort of a haze. pass-ing phase. And they
fair is not just a

Gm7 C7 F C7 F
whis-per 'bout the flow-ers — I keep send-ing you by the doz-en, — And they

Gm7 Dm G7 Gm7 C7
won-der 'bout the hours — That I spend with you, it keeps them buzz-in' RUMORS ARE

F Gm C7
FLY-ING — and I'm not de-ny-ing — That peo-ple are sure I'm falling in love with

Cm D7 Gm7 Bbm C7 F
you, — 'Cause for a change, dar-ling. All the ru-mors are true.

RHUMBA AT THE WALDORF

Moderato

C G7

C

F C G7 C

F C G7 C

G7

G7 C

SI- ER- RA SUE, I'm sad and lone- ly The rocks and
rills are lone- ly, too SI- ER- RA SUE, I want you
on- ly No one but you SI- ER- RA SUE The ros- es
weep, their tears are fall- ing The gen- tle doves
no lon- ger coo Oh! canst you hear my sad heart
call- ing Call- ing for you, SI- ER- RA SUE.

SINGING A VAGABOND SONG

Marcia

Give me the road, the white winding high- ways, Just let me know the
Give me the flow-ers, the bird's song at morn- ing, Just let me see the
un-beat-en by- ways and I'll travel a- long Sing- ing a Vag- a- bond Song
sun- rise at dawn- ing and I'll travel a- long Sing- ing a Vag- a- bond Song
Happy you may be with your fashions, your passions, the snug lit- tle parts you play, But you
could not trade with me, all your fool- ry, your jewelry, I'm mon- arch of all I sur- vey,
Give me the stars, God's heav- en a- bove me Just let me know one
pal who will love me and I'll trav- el a- long Sing- ing a Vag- a- bond Song.

SINGING HILLS, THE

Moderato

THE SING- ING HILLS (mm mm) are singing to- night (mm mm) And ech- o- ing a
HILLS (mm mm) were singing that night (mm mm) That love- ly night you
song of long a- go. THE SING- ING said, "I love you so."
The wind in the val- ley joined in our sweet re- frain, But now the
wind and I, each night we cry, "Come back a- gain. Though you are gone (mm
the song lin- gers on (mm mm) Still ech- o- ing a- mong THE SING- ING HILLS.

(Looking At The World Thru) ROSE COLORED GLASSES

Look- ing at the world thru rose col- ored glass- es
 Ev- ry- thing is ros- y now,
 Look- ing at the world and ev- 'ry- thing that pass- es
 seems of ros- y hue some- how.
 why do I feel so spry, Don't wink your eye,

(Looking At The World Thru) ROSE COLORED GLASSES

Need- n't guess, I'll bon- fess, Cer- tain some- one just said yes
 In a bung- a- low all cov- ered with ros- es,
 I will set- tle down I vow That's why I'm
 look- ing at the world thru rose col- ored glass- es And
 ev- 'ry- thing is ros- y now.

SIERRA MADRE

Slowly
 I looked for the treas- ure of Si- er- ra Ma- dre
 tales that were told, there were mountains of gold buried there. name thru the
 soft e- cho came and it car- ried your
 air. I did- n't find the for- tune I was look- ing
 for, I did- n't find the for- tune, I found much more.
 For you are the treas- ure of Si- er- ra Ma- dre
 And your love is the gold that I ten- der- ly hold in my arms.

SEVEN LONELY DAYS

Moderate bounce

G G7 C G

Sev- en lone- ly days make one lone- ly week, thru-
Ev- er since the time you told me we were

D7 G

Sev- en lone- ly } nights- make one lone- ly me. you.
days } I cried and cried for

CHORUS G C

Oh, my dar- ling, you're cry- ing, Boo, boo, hoo, hoo,
A7 D7

There's no use in de- ny- ing I cried for you.

G7

It was your fav- or- ite pas- time Mak- ing me blue.

A7 D7 G

Last week was the last time I cried for you.

SEEMS LIKE OLD TIMES

Moderately

D7 G7

Seems Like Old Times, hav- ing you to walk with #Seems Like Old
Times, hav- ing you to talk with, #And it's still a thrill just to
F D7 G7 C7-9

have my arms a- round you, Still the thrill that it was the day I
D7 G7

found you, #Seems Like Old Times, din- ner dates and flow- ers, #Just like old
times, stay- ing up for hours, Mak- ing dreams come true, do- ing
F Cm6 D7 G7 Cm C9 F

things we used to do, Seems Like Old Times, be- ing here with you.

SCATTER-BRAIN

Moderate Schottische Temp.

Bb+57 Eb Ab Fm

You're as pleasant as the morning and re- fresh- ing as the rain
smile it's so de- lightful, when you talk it's so in- sane,

Fm Bb7 Eb Bb7 1/2 Eb

Is- n't it a pit- y that you're such a Scat- ter- Brain? When you Brain. I know I'll
still it's charming chatter, Scat- ter-
Bb7 Eb

and up ap- o- plectic but there's noth- ing I can do, it's just the
Bb7 Eb Bb7

same as be- ing in a hur- ri- cane. And though my life will be too hectic I'm so
Eb Ab Eb Bb7 Eb

much in love with you noth- ing else can mat- ter you're my dar- ling Scat- ter- Brain.

SHE SHALL HAVE MUSIC

Moderate

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She shall have mu- sic wher- ev- er she goes, With
 plen- ty of rhy- thm to tick- le her toes. Wher-
 ev- er she goes She shall have mu- sic,
 She shall have sang- birds to sing her to sleep, With
 plen- ty of dream- birds to count up the sheep. A
 wake or a- sleep She shall have mu- sic,

And while she's dream- ing I'll write a
 dream song, And I'll be hap- ping
 That it will be our theme song.
 She shall have church- bells to ring out in rhyme, So
 we can go march- ing in hen- ey- moon time, She shall have
 mu- sic wher- ev- er she goes.

SOONER OR LATER (You're Gonna Be Comin' Around)

Slowly

Soon- er or lat- er you're gon-na be com- ing a- round, I'll
 you'll wan-na be habbin' a- round, I'll
 bet- cha, I'll bet- cha that I get- cha, You wait and see
 let cha, I'll bet- cha if I let- cha You'll be by
 me. You're gon- na knock on my door, (knock knock) You
 did it be- fore, (knock knock) Mat- ter o' fact- ly I don't know exactly
 when, but soon- er or lat- er you're gon-na be com- in' a-
 round and want my lov- in' a- gain.

WHEN THE RED RED ROBIN COMES BOB BOB BOBBIN' ALONG

Moderato

When the red, red rob-in comes bob, bob, bob-bin' a-long, a-
 long, There'll be no more sob-bin' When he starts throb-bin' his
 old sweet song, Wake up, wake up you sleep-y head,
 Get up, get up, get out — of bed, Cheer up, cheer
 up, the sun — is red, Live, Love, laugh and be hap-py,
 What if I've been blue now I'm walk-in' through fields of
 flow'rs, Rain may glis-ten but still I lis-ten for
 hours and hours. I'm just a kid a-gain
 do-in' what I did a-gain sing-ing a song When the
 red, red, rob-in comes bob, bob, bob-bin' a-long.

WITH A SMILE AND A SONG

Moderato

WITH A SMILE AND A SONG, (Life is just like a bright sun-ny day, Your
 All the world seems to wak-en a-new, Re-
 cares fade a-way — And your heart is young.
 joic-ing with you, — As the song is
 sung. — There's no use in grum-bling, When rain-drops come tum-bling, Re-
 mem-ber you're the one Who can fill the world with sun-shine.
 When you smile and you sing. — Ev-'ry-thing is in tune and it's Spring and
 life flows a-long — WITH A SMILE AND A SONG.

THIS IS MY BELOVED

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Moderato

C Dm7 G7 C

This is my be- lov- ed, Love- ly she is and
And if you asked me

Dm7 G7 C7 F C

fair- To hear her laugh, I'd give up half of an- y
why, I'd say to you, her eyes are blue with all the

F C D7 C

king- dom an- ness of the sky, If I had a king- dom an- of y
blue- ness of the sky, Of some lone- ly corn- er of the

1. Eb G7 2. C Ebm7 Eb7

where! sky, How will I find the

Ab Ebm7 Eb7 Ab

words to tell the lit- tle ways a- bout her I a- dore? When

C G+ C Am D7 Am7 D7

rob- ins sing, they sing for her, and Moth- er Na- ture fash- ioned

G Gdim G7 C Dm7 G7

Spring for her, This is my be- lov- ed,

C Dm7 G7 C7

Ev- 'ry- thing I hold dear, And this I know, If

F C F C D7

she should go, — tho' I might nev- er shed a tear, Still my

C F Fm Dm7 G7 C

world would sure- ly dis- ap- pear.

WITH THESE HANDS

Slowly Gdim

C Dm7 G7 C

With these hands I will cling to you, I'm yours for-ev- er and a
day. With these hands I will bring to you,

Dm G7 C

a ten- der love, as warm as May With this heart I will

Dm G7 C Gdim Dm Fm Am

sing to you long af- ter stars have lost their glow, and with these hands

Fm C D7 Fm Am

I'll pre- vide for you, Should there be a storm- y sea, I'll turn the tide for you,

D7 C F C G7 C

And I'll nev- er no, I'll nev- er let you go.

Chorus, March Tempo

When Wash - ing - ton and Lee's men fall in line, —
 — We're going to win a - gain an - oth - er time; —
 — For W. and L. I yell, yell, yell, yell, yell, —
 — And for the u - ni - ver - si - ty I yell, I
 yell like hell, So fight! fight! fight! for ev - 'ry yard; —
 — Cir - cle the ends and hit the
 line right hard! — And roll the en - e - my up -
 on the sod! — RAH! RAH!
 RAH! When Wash - ing - RAH!

DEW DEW DEWY DAY

Moderato

All we do is {go out walk-ing when the sun shines bright and gay } but {lots of talk-ing on a moon-light night in May }
 what do we do what do we do on a dew dew dew-y day
 day do we love? do we play? do we
 hug just a lit-tle bit kiss just a lit-tle bit boy I'll say When the
 par-lor's warm and cos-y and the old folks are a-way oh
 what do we do what do we do oh a dew dew dew-y day

All I Do Is Dream Of You

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Musical notation for the song 'All I Do Is Dream Of You'. The melody is written on a single staff in G major, 4/4 time. The lyrics are written below the staff, with chord symbols (C, F, G7, Fm, D7, C9, C7) placed above the notes. The song is a ballad with a romantic feel.

All I Do Is Dream Of You the whole day thru —
 With the dawn, I still go on and dream of you —
 You're ev - 'ry thought, you're ev - 'ry - thing, you're
 ev - 'ry song I ev - er sing Sum - mer, Win - ter,
 Au - tumn and Spring And were there more than twen - ty - four
 hours — a day — They'd be spent in sweet con - tent
 dream - ing a - way — When skies are grey, when
 skies are blue Morn - ing, noon and night time too
 All I do the whole day thru, is dream of you. —

ARTILLERY SONG (CAISSON SONG)

Musical notation for the song 'Artillery Song (Caisson Song)'. The melody is written on a single staff in G major, 4/4 time. The lyrics are written below the staff, with chord symbols (C, G7, F, D7, C9, C7, Fm, Dm, G7, C) placed above the notes. The song is a march with a lively feel.

O - ver hill, o - ver dale, we have hit the dust - y trail, and our
 Cais - sons go roll - ing a - long. In and out, hear them shout: "Count - er
 march!" and "Right a - bout" And the Cais - sons go roll - ing a - long. Then it's
 CHORUS
 Hil hi! hee! in the field ar - til - ler - y, Shout out your num - bers good and
 strong, — Where e'er you go, You will al - ways know, that those Caissons are
 roll - ing a - long; — and those Cais - sons go roll - ing a - long. (11-A)

WAKE UP AND LIVE

Wake Up And Live — Don't mind the rain-y, pat-ter
Show the stuff you're made of

And you will find It's mind o-ver-mat-ter
Just fol-low through What are you a-raid of

Dark clouds will break up If you will Wake Up And Live —
You'll try it won't cha

Say, why don't-cha Wake Up And Live — Come

out of your shell — Hey fel-ler find your place in the

WAKE UP AND LIVE

sun — Come out of your shell — Say fel-ler

just be a go-get-tip' son-of-a-gum, — Wake Up And Live If

la-dy luck is yawn-ing Up-on your toes — A

bet-ter day is dawn-ing Don't let up get up and give

Give your-self a shake up, Mis-ter, Wake Up And Live. —

SUNDAY, MONDAY OR ALWAYS

Won't you tell me when we will meet a-gain, SUN-DAY, MON-DAY OR

AL-WAYS? — If you're sat-is-fied, I'll be at your side,

SUN-DAY, MON-DAY OR AL-WAYS, — No need to tell me now what

makes the world go 'round, When at the sight of you my

heart be-gins to pound and pound, And what am I to do,

Can't I be with you, SUN-DAY, MON-DAY OR AL-WAYS? —

FOR NO RHYME OR REASON

(YOU'LL NEVER KNOW '38)

Cole Porter

303

Why is it (no teas - in') We have such
a swell time; For no rhyme or rea - son.
For no rea son or rhyme. We could be six zlin'
or freez - in'. We'd still feel in our prime, For
no rhyme or rea - son. For no rea - son or
rhyme. We click so that we must have, I
know, ev - 'ry bless - ing from Heav - en a - bove, And by next week
we'll be a - ble to speak that trick - y lan - guage of love.
For though it's not yet the sea - son, I hear wed
ding bells chime. For no rhyme or rea - son, For
no rea - son or rhyme Why rhyme.

IT'S A WOMAN'S WORLD

Cahn & Mockridge

IT'S A WO-MAN'S WORLD when she's in love. IT'S A WO-MAN'S WORLD
his kiss can make her glow And that's what makes it so. Her sea - si - ness drives. IT'S A
WOMAN'S WORLD stars dance a - bove, It's a love - ly world. his foot - steps at the door
just proves it more and more. His hopes, his dreams and his am
bi - tions, all the ups and downs she'll glad - ly share. She'll give her all with - out con
di - tions when he looks a - round she'll be there. IT'S A WO-MAN'S WORLD
ask an - y man. IT'S A WO-MAN'S WORLD and he's so glad it is his.
For when it's hers it's his. IT'S A WO-MAN'S WORLD but on - ly be - cause it's his.

C mi

There may be trou - ble a - head, But while there's

moon - light and mu - sic and love and ro - mance,

LET'S FACE THE MU - SIC AND DANCE

Be - fore the fid - dlers have fled, Be - fore they

ask us to pay the bill, And while we still have the chance

LET'S FACE THE MU - SIC AND DANCE

Soon we'll be with - out the moon

Hum - ming a diff - 'rent tune and then

There may be tear - drops to shed, So while there's

moon - light and mu - sic and love and ro - mance,

LET'S FACE THE MU - SIC AND DANCE, DANCE LET'S FACE THE

MU - SIC AND DANCE.

VIOLETS

Moderato

Bb

Vi - o - lets, Vi - o - lets You're the fair - est flow'r to

us Vi - o - lets, Vi - o - lets, Re - blen

of Fra - tar - ni - ty. With your per - fume mem - 'ries

come of Sig - ma Al - pha Ep - si - lon. Dear - est

sun! Mr. W.

FINE ROMANCE, A

(SWING TIME - MOVIE - '36)

Fields & Kern

305

C G7 G+ C

A FINE ro-mance! With no kiss-es! A

C G7 Cdim Dm7 G7

fine ro-mance, my friend, this is! We should be like a cou-ple of hot to - ma - toes, -

E7 Dm7 G7 C

But you're as cold as ves-ter-dav's mashed po - ta - toes. A fine

Gdim G7 G+ C

ro-mance, you won't nest-le. A fine ro-mance, you won't

C A7 Dm A7 F D7(b9) C

wrest-le. I might as well play bridge with my old maid aunts! I have-n't got a chance.

G7 1.C Dm7 G7 C Dm7 G7 2.C Interlude (dialogue)

This is a fine ro - mance. She: A MANCE!

Dm7 G7 C B7 G7 Dm7 G7 C

G7 G+ C G7 He: A FINE ro-mance! with

Cdim Dm7 G7 C E7 Dm7 G7

no kiss-es! A fine ro-mance, my friend, this is! We two should be like

C Edim G7 G+ C

clams in a dish of chow-der: But we just "fizz" like parts of a Seid-litz pow - der. A

FINE ro-mance with no clinch-es. A fine ro-mance with no

C A7 Dm A7 F D7(b9) C

pinch-es, You're just as hard to land as the "Ile de France!" I have-n't got a chance.

G7 1.C Dm7 G7 C Dm7 G7 2.C

This is A FINE RO-MANCE! A MANCE!

SWEET AND LOVELY

Gus Arnheim

C7 F7 bB6

Sweet And Love-ly Sweet-er than the ros-es in May Sweet And Love-ly

G7 C6 C7

Heav-en must have sent her my way Skies a - bove me nev-er were as blue as her eyes

F7 bB6 G7 C6

And she loves me, Who would want a sweet-er sur-prise

Fm7 C6 Fm7 C6

When she nes-tles in my arms so ten-der-ly There's a thrill that words cannot ex-press

bD7 bE bB6 G7 C7

In my heart a song of love is taunt-ing me Mel-o-dy haunt-ing me Sweet And Love-ly

F7 bB6 G7 C6 G7 1.C6 12

Sweet-er than the ros-es in May And she loves me There is noth-ing more I can say.

CHATTANOOGA SHOE SHINE BOY

The musical score is written on ten staves. The first staff begins with a treble clef and a common time signature 'C'. The melody is written on the upper staff, and the lyrics are written below it. The lyrics are: 'Have you ever passed the corner of Fourth and Grand where a little ball of rhythm has a shoe shine stand'. The second staff continues the melody and lyrics: 'People gather 'round and they clap their hand. He's a great big bundle of joy. He pops a boogie woogie rag'. The third staff continues: 'The CHAT-TA-NOOG-IE SHOE SHINE BOY. He charges you a nickel just to shine one shoe. He makes the oldest kind of leather look like new. You feel as tho' you want to dance when he gets thru. He's a great big bundle of joy. He pops a boogie woogie rag. The CHAT-TA-NOOG-IE SHOE SHINE BOY. It's a wonder that the rag don't tear the way he makes it pop. You ought to see him fan the air with his hop-pi-ty hip-pi-ty hip-pi-ty hop-pi-ty hop-pi-ty hip-pi-ty hop. He opens up for bus'-ness when the clock strikes nine. He likes to get 'em early when they're feel-in' fine. Ev'-ry-bod-y gets a little rise and shine with the great big bundle of joy. He pops a boogie woogie rag. The CHAT-TA-NOOG-IE SHOE SHINE BOY. BOY.' The score includes various musical notations such as notes, rests, and bar lines. There are also some markings above the staves, possibly indicating fingerings or other musical instructions.

Have you ev-er passed the cor-ner of Fourth and Grand where a lit-tle ball of rhy-thm has a shoe shine stand

Peo-ple gath-er 'round and they clap their hand. He's a great big bun-dle of joy. He pops a boog-ie woog-ie rag

The CHAT-TA-NOOG-IE SHOE SHINE BOY. He charg-es you a nick-el just to shine one shoe. He makes the old-est kind of leath-er look like new. You feel as tho' you want to dance when he gets thru. He's a great big bun-dle of joy. He pops a boog-ie woog-ie rag

The CHAT-TA-NOOG-IE SHOE SHINE BOY. It's a won-der that the rag don't tear the way he makes it pop. You ought to see him fan the air with his hop-pi-ty hip-pi-ty hip-pi-ty hop-pi-ty hop-pi-ty hip-pi-ty hop

He o-pens up for bus'-ness when the clock strikes nine. He likes to get 'em ear-ly when they're feel-in' fine. Ev'-ry-bod-y gets a lit-tle rise and shine with the great big bun-dle of joy. He pops a boog-ie woog-ie rag

The CHAT-TA-NOOG-IE SHOE SHINE BOY. BOY.

YOU'RE MY DESIRE

MUSIC BY HADSON

YOU'RE MY DE - SIRE. I nev - er can for - get the night we met. -

I knew I'd go through fire. To take your lips di - vine -

and make them mine for - ev - er. YOU'RE MY DE

SIRE. I'd gath - er stars from out of the blue and give them to you. -

There is - n't a sin - gle thing I would - n't do So that you'll

know YOU'RE MY DE - SIRE I on - ly wish to live so I can give -

you all my love. YOU'RE MY DE - SIRE! YOU'RE MY DE - SIRE!

DO I LOVE YOU

(DU BARRY WAS A LADY '39)

Cole Porter

307

Do I love you, do I? Does n't one and one make two? Do I love you, do I? Does Ju - ly need a sky of blue? Would I miss you, would I. If you ev - er should go a - way? If the sun should de - sert. the day, What would life be? Will I leave you, nev - er? Could the o - cean leave the shore? Will I wor ship you for - ev - er? Is - n't heav - en for - ev - er more? Do I love you, do I? Oh, my dear, it's so eas - y to see, Don't you know I do? Don't I show you I do, Just as you love me?

LADY'S A TRAMP

(BABES IN ARMS '37)

RODGER AND HART

I get too hun - gry For din - ner at eight I like the thea - tre but nev - er come late. nev - er both - er with peo - ple I hate. That's why the la - dy is a tramp. I don't like crap - games With Bar - ons and Earls. Won't go to Har - lem In er - mine and pearls. Won't dish the dirt with the rest of the girls.. That's why the la - dy is a tramp. I like the free fresh wind in my hair. Life with - out care. I'm broke. it's o.k. Hate Cal - i - for - nia. It's cold and it's damp. That's why the la - dy is a tramp. la - dy is a tramp.

STAR IS BORN, A

Dick & Steiner

309

A STAR IS BORN to - night, — And with it comes a new love.

A STAR IS BORN to - night, — A love - ly sight to see. — You are that

love - ly one. With all the world be - fore you, — And yet you

give your love. — Your pre - cious love to me. — I hope that ev - 'ry day. —

I'll be as you de - sire me. — I'll trv in ev - 'ry way. —

To keep love burn - ing bright. — And should a cloud ap - pear, To

hide your shin - ing light, — You still will be to me.

— The star that's born to - night. — A STAR IS night. —

DONKEY SERENADE

(FIREFLY '12)

R. Friml

C — — — — — G7 Dm7 G7 C

Dm7 G7 Dm7 G7 C

F G7 F G7 F G7 F G7 C

F G7 F G7

G7dim. E7 G7dim.

Am E7 Am7 G7dim E7 Am E7 Am7 D9 Em F7m7

G7sus G9 F G7 C Dm Em Dm Em

C F G7 F G7

C

NEVER IN A MILLION YEARS

NEVER IN A MILLION YEARS

Ne-ver In A Mil-lion Years Could there be an-oth-er you I would shed a mil-lion tears If ev-er we were through. — Nev-er in a mil-lion moons Could you ev-er be sur-passed And dar-ling, for a mil-lion Junes This love of ours will last. — There would be no world for me — If ev-er we would part Where I go your name will be — Right on the tip of my heart. For on-ly once in ev-'ry life-time Some-one just like you ad-ears Is there an-y great-er glo-ry, An-y great-er thrill, No, Nev-er In A Mil-lion Years. Years...

SING, SING, SING,

(Goodman Story)

Prima

Sing, Sing, Sing, Sing Eve - ry - bod - y start to sing La - dle - la Whoa - ho - ho Now you're sing - ing with a swing — Sing, Sing, Sing, Sing Eve - ry - bod - y start to sing — La - dle - la Whoa - ho - ho now you're sing - ing with a swing — When the mu - sic goes a - round eve - ry - bod y goes to town but here's some-thing you should know ho - ho ba - by ho - ho - ho Sing, Sing, Sing, Sing eve - ry - bod - y start to sing. Ladle - la Whoa - ho - ho now you're sing - ing with a swing with a swing

JEEPERS CREEPERS

Mercer & Warren

Jeep - ers Creep - ers! Where'd ya get those peep - ers? — Jeep - ers Creep - ers! Where'd ya get those eyes? Gosh all ght up! How'd they get so lit up? — Gosh all ght up! How'd they get that size? Gol - ly gee! When you turn those head - ers on. — Woe is me! Got to put my cheat - ers on. — Jeep - ers Creep - ers! Where'd ya get those peep - ers? — Oh! Those weep - ers! How they hyp - no - tize! — Where'd ya get those eyes? —

ALLAH'S HOLIDAY

(Katinka)

Frim:

311

Sounds of sil-ver cvm-bal, Tam-bou-rine and tim-bal, Struck by fin-gers nin-ble
To some sweet lay; Pret-ty tunes are tink-ling, Tin-v feet are twink-ling, Breath of rose-heart
sprinkling 'Neath cool fountains' spray; Lovely forms are sway-ing, Ra-ven tresses
stray-ing, Ev-ry-one o-bey-ing, Young god of May, Flow-er pet-als gleam-ing,
Gar-lands gay-ly stream-ing, 'Tis but hap-py dream-ing, A-lah's hol-i
day. Ah, could it but last, could it last al-way!

PLAY A SIMPLE MELODY

Irving Berlin

Won't you play a sim-ple mel-o-dy Like my moth-er sang to
me One with good old fash-ioned har-mo-ny. PLAY A
SIM-PLE MEL-O-DY. Mus-i-cal de-mon, set your
hon-ey a-dream-in', Won't you play me some rag Just change that clas-si-cal nag to some sweet
beau-ti-ful drag If you will play from a cop-y of a tune that is chop-py, You'll get
all my ap-plause And that is sim-ply be-cause I want to lis-ten to rag.

I'VE GOT A POCKETFULL OF DREAMS

Burke Monaco

I'm no mil-lion-aire. I'm not the type to care. 'Cause I'VE GOT A
POCKET-FUL OF DREAMS. It's my u-ni-verse E-ven
with an emp-ty purse. 'Cause I'VE GOT A POCKET-FUL OF DREAMS.
Would n't take the wealth of Wall Street For a road where nature trods. And I
cal-cu-late I'm worth my weight in gold en- rods. Luck-v-luck-v me. I can
live in lux-u-ry 'Cause I'VE GOT A POCKET-FUL OF DREAMS.

I WANT A SUNDAY KIND OF LOVE

I want A SUN-DAY KIND OF LOVE
 A love to last past Sat-ur-day night.
 I'd like to know it's more than love at first sight.
 I want A SUN-DAY KIND OF LOVE.
 I want, a love that's on the square.
 Can't seem to find some- bod- y to care,
 I'm on a lone- ly road that leads me no- where...
 I need A SUN-DAY KIND OF LOVE.
 I do my Sun-day dream-ing and all my Sun-day schem-ing. Ev-'ry min-ute, ev-'ry hour, ev-'ry day, I'm
 hop-ing to dis-cov-er a cer-tain kind of lov-er. Who will show me the way! My arms need some-one to en-fold,
 To keep me warm when Mon-days are cold,
 A love for all my life to have and to hold,
 I want A SUN-DAY KIND OF LOVE. I want A

AT A SIDEWALK PENNY ARCADE

We thought we'd on- ly stop — a mo- ment — But You
 We aimed at ducks but hit — the rab- bits —
 now we're more than glad — we stayed on- ade. The fun we had was worth took
 blamed it on the lem- —
 mil- lion — } At A Side- walk Pen- ny Ar- cade. —
 pic- tures — }
 Side- walk Pen- ny Ar- cade. — Those fun- ny mir- rors kept us
 laugh- ing And when we made re- cord- ings you sang off key. We
 did- n't need a for- tune tel- ler — to tell us we — were
 meant to be. And years from now we'll still — re- mem- ber — our
 thrill- ing lit- tle es- ca- pade 'cause we found heav- en right off
 Main- street — At A Side- walk Pen- ny Ar- cade. —

PARDON MY SOUTHERN ACCENT

Mercer & Malneck

313

PAR - DON MY SOUTH - ERN AC - CENT. Par - don my South - ern

drawl: It may sound fun - ny, ah, but hon - ey! I love

vall. If you don't like my ac - cent. If you don't like my

drawl. Then just don't lis - ten. Let's start kiss - in' bet you'll

fall. Come on, now. Let me hear you steal my stuff

When I say, "Do you love me" All you got - ta sav is "Sho - 'nuff."

PAR - DON MY SOUTH - ERN AC - CENT. Did - n't I hear you

drawl. Were you just sigh - in', Or re - ply - in' I love v'all.

SMALL FRY

Mercer & Carmichael

Small fry. Strut - tin' by the pool room: Small fry,

Should be in the school-room; My! My! put down that cig - a - rette You

ain't a grown - up high and might - y vet. Small fry. Danc - in' for a pen - ny.

Small fry. Count - in' up how man - y. My! My! just lis - ten here to me. You

ain't the big - gest cat - fish in the sea. You prac - tice

peck - in' all day long to some old ra - di - o song. Oh! ves. Oh! ves. Oh! ves.

You bet - ter lis - ten to your law and some - day prac - tice the law and then you'll

be a real suc - cess Yes. Small fry. (You) Kissed the neigh - bor's daugh - ter.

Small fry, (Should) Stay in shal - low wa - ter. Seems I should take you 'cross my knee. You

ain't the big - gest cat - fish in the sea. You've got your feet all soak - in' wet, You'll be the

death of me vet. Oh me! Oh my! Small fry.

I BELIEVE (FOR EVERY DROP)

I BE-LIEVE for ev-'rv drop of rain that falls. — a flow-er grows. —
 I BE-LIEVE that some-where in the dark-est night, — a can-dle
 glows. — I BE-LIEVE for ev-'rv one who goes a-stray — some-one will
 come — to show the way — I BE-LIEVE, — I BE-LIEVE. I BE-LIEVE a —
 bove the storm the small-est pray'r — will still be heard I BE-LIEVE that some-one in the
 great some-where — hears ev-'ry word. — Ev-'rv time I hear a new-born
 ba-by cry. — or touch a leaf, — or see the sky, — Then I know
 why I BE-LIEVE! — LIEVE! —

WAS THAT THE HUMAN THING TO DO?

Young & Fain

Nev-er thought that an-y-one in their right mind — Could
 ev-er treat an-oth-er hu-man so un-kind: —
 Did-n't you sneak a-way and leave a note be-hind — Was That The Hu-man Thing — To
 Al-ways thought that yours was such a heart of gold, — But
 af-ter I was sold on all the tales you told, — Did-n't you let your kiss-es turn from hot to cold, — Was
 That The Hu-man Thing — To Do? — Now I'm not try-ing to patch things up —
 What's been done — must be — Lord! I would-n't e-ven treat a pup —
 The way you treat-ed me, — How could an-y-bod-y be so
 darn un-fair, — You let me hang a-round un-til I learned to care, —
 Did-n't you e-ven laugh and leave me cry-ing there! — Was That The Hu-man Thing — To Do? —

TIME ON MY HANDS

Adamson-Gordon-Youmans

315

Time on my hands, You in my arms,
Noth- ing but love in view;
Then if you fall, Once and for all, I'll see my dreams
come true. Mo-ments to spare for
some one you care for. One love af-fair for two.
With time on my hands And you in my arms And
love in my heart all for you.

ALWAYS AND ALWAYS

Moderately

Al- ways And Al- ways { I'll go on a- dor- ing the
glo- ry and won- der of you, un- der the blue.
Life is strange and ev- er chang- ing, does- n't make rea- son or
rhyme, But thru all the cen- tu- ries time en- dures.
Dar- ling, We'll be to- geth- er for- ev- er and
ev- er for Al- ways And Al- ways I'm yours.

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HARD TO GET

Segal

When they were HARD TO GET, you want- ed my kiss- es, When first we met, how you
want- ed my kiss- es! They were HARD TO GET till I was sure your love was true. Then I gave you all my
heart and all my kiss- es too. I wish that I'd been smart and nev- er a- dored you. You
broke my heart, cas- y kiss- es just bored you. But the day will come when you will find, to your re- gret, A love as
true as mine is HARD TO GET. When they were GET.

ALL ALONE

(MUSIC BOX REVUE '23)

-Irving Berlin

ALL A - LONE. I'm so all a - lone. There is no one
 else but you. ALL A - LONE by the tel - e - phone wait - ing
 for a ring a ting a - ling I'm ALL A - LONE
 ev - 'ry eve - ning. ALL A - LONE feel - ing
 blue. Won - d'ring where you are. And how you are
 And if you are. ALL A - LONE too

ALWAYS

(MUSIC BOX REVUE '23)

-Irving Berlin

I'll be lov - ing you. AL - WAYS with a love that's true. AL - WAYS
 When the things you've planned Need a help - ing hand. I will un - der - stand, AL - WAYS. AL - WAYS.
 Days may not be fair. AL - WAYS That's when I'll be there. AL - WAYS Not for just an
 hour. Not for just a day. Not for just a year But AL - WAYS. AL - WAYS.

CO-QUETTE WALTZ

Irving Berlin

The oth - ers you've met. May call you CO-QUETTE. But I'll al - ways call you
 sweet - heart. They think of CO - QUETTE - some - thing to get But
 I think of you as "sweet heart." They say you're a dev - il with won - der - ful
 charms. But I held an an - gel that night in my arms. So try and for - get The
 name of CO-QUETTE. And on - ly re - mem - ber "sweet - heart." The "sweet - heart."

LOOK TO THE RAINBOW

Harburg & Lane

Look, look, Look to the Rain - bow. Fol - low it o - ver the hill - and stream.
 Look, look, Look to the rain - bow, Fol - low the fel - low who fol - lows a dream. Fol - low the
 fel - low. Fol - low the fel - low. Fol - low the fel - low who fol - lows a dream.

WHAT'LL I DO

-Irving Berlin-

317

WHAT'LL I DO when you are far a way And I am
WHAT'LL I DO WHAT'LL I DO when I am wond - 'ring
who is kiss - ing you WHAT'LL I DO with
just a shot - o - rrah to tell my troub - les to
When I'm a - lone with on ly dreams of you That won't come
true, WHAT'LL I DO? WHAT'LL I DO?

WHERE IS YOUR HEART (MOULIN ROUGE)

Engvich & Auric

When - ev er we kiss, I wor - ry and won - der... Your lips may be
near, but WHERE IS YOUR HEART? It's al - ways like this, I wor - ry and
won - der... You're close to me here, but WHERE IS YOUR HEART? It's a sad thing to re - al
ize that you've a heart that nev - er melts. When we kiss, do you close your eyes, see
tend - ing that I'm some - one else? You must break the spell, this cloud that I'm un - der. So
please won't you tell, dar - ling, WHERE IS YOUR HEART? When HEART?

YOU ARE LOVE

(SHOWBOAT '27)

Hammerstein & Kern

You are love, here in my arms Where you be - long. And here you will
stay. I'll not let you a - way; I wait af - ter day with you. You are
spring. Bud of ro - mance un - furld, You taught me to see
One truth for - ev er true. You are love.
Won - der of all the world. Where you go with me Heav - en will
al ways be - me Heav - en will al ways be -

REACHING FOR THE MOON

The moon and you appear to be so near and yet so far from me. And here am I wonder REACH-ING FOR THE MOON and you. If we'll ever meet My song of love is in complete. I'm just the words look-ing for the tune. REACH-ING FOR THE MOON and you.

REMEMBER

-Irving Berlin-

Re-mem-ber the night, the night you said I love you RE-MEM-BER? Re-mem-ber you vowed by all the stars a-bove you RE-MEM-BER? Re-mem-ber we found a lone ly spot And aft-er I learned to care a lot; You prom-ised that you'd for-get me not But you for- got to re-mem-ber. RE-MEM-BER.

SONG IS ENDING

-Irving Berlin-

THE SONG IS END-ED. But the mel-o-dy ling-ers on. You and the song are gone. But the mel-o-dy ling-ers on. The night was col-or-ful. And the mel-o-dy seemed to say, "Sum-mer will pass a-way. Take your hap-pi-ness while you may." There beath the light of the moon. We sang a love song that end-ed too soon. The moon de-scend-ed. And I found with the break of dawn. You and the song had gone. But the mel-o-dy ling-ers on.

DANCE WITH ME

-Irving Berlin-

319

Come a - long and DANCE WITH ME, DANCE WITH ME, In - to my arms to ro - mance with
me. As we walk down the street. Hear my heart miss a beat
— May - be you could fall for me, Fall for me And be the
belle of the ball for me. We could be such a hap - py pair,
Hon - est I prom - ised my heart we'd be there, So come on and DANCE WITH ME, DANCE WITH
ME, To - night at the mar - di - gras. Come a - long and gras.

HALF A PHOTOGRAPH

Russell & Stanley

I saw HALF OF A PHO - TO - GRAPH, And it took my breath a way
— For that face on that pho to - graph, was my love of yes - ter - day. It was
on ly half a pic - ture. There was still an - oth - er part. But some
bod y tore that pic - ture Like the way he tore my heart. Some - where, I'm on the
oth er half, If you find it you will see. That his half of the
pho - to - graph, Has a smile he meant for me.

TAKE MY LOVE

Deutsch & Kaper

Climb - ing rose on the wall, Take it now be - fore the pet - als fall. Ap - ple ripe
on the bough, Take it, for the time to take is now. Rap - py day, sun or rain, Live it, for it nev - er
comes a - gain. Lads have died young and gay, Pret - ty maids can fade a - way. With - ing is for - ev - er
Al - ways is a lie! I can on - ly love you 'till the day I die.
So, my love, Oh, my love, Dream no more, my love, a - wake, my love. Oh! my love, wake, my love,
Turn to me and TAKE MY LOVE!

MEET ME IN ST. LOUIE, LOUIE

Sterling & Mills

Now Lou - is came home to the flat. He hung up his coat and his hat. He
 gazed all a round, but now if - ey he found. So he said "Where can Flos - sie be at?"
 A note on the ta - ble he spied. He read it just once, then he
 cried. It ran, "Lou - is dear it's too slow for me here. So I
 think I will go for a ride." "Meet me in St Lou - is, Lou - is,
 Meet me at the fair. Don't tell me the lights are shin - ing
 a - ny place but there. We will dance the Hooch - ee Kooch - ee, I will
 be vour toots - ie woots - ie. Meet me in St. Lou - is Lou - is, Meet me at the fair."

MY MOON LIGHT MADONNA

Webster & Fibich

Where are you? Beau - ti - ful moon - light Ma - don - na Like the dew
 you're gone with the dawn Ma - don - na Leav - ing clues on the car - pets of
 eve - ning Foot - prints of ma - gic - al weav - ing Trac - ing the path of my
 moon - light Ma don - na Kneel - ing un - der the heav - en - ly ceil - ing I pray to
 heav - en ap - peal - ing For her re - turn - with the moon - light up - on her.
 For the re - turn of my moon - light Ma - don - na.

MEXICALI ROSE

Stone & Tenny

Mex - i - cal - i Rose, stop cry - ing; I'll come back to you some sun - ny
 day. Ev - 'ry night you'll know that I'll be oin - ing. Ev - 'ry hour a
 year while I'm a - way. Dry those big brown eyes and smile, dear.
 Ban - ish all those tears and please don't sigh. Kiss me once a - gain and
 hold me: Mex - i - cal - i Rose good - bye. bye.

SUDDENLY THERE'S A VALLEY

Meyer & Jones

321

When you've climbed the high - est moun-tain — When a cloud holds the sun - shine
in — SUD - DEN-LY THERE'S A VAL - LEY — where the earth knows peace with
man — When a storm hides the dis - tant rain-bow — And you think you can't
find a friend — SUD - DEN-LY THERE'S A VAL - LEY — Where friend - ships
nev - er end — Touched on - ly by the sea - sons — Swept
clean by the wav - ing grain — Sur - veyed by a hap - py blue - bird
— And Kissed by the fall - ing rain — When you think there's no bright to - mor - rows
— And you feel you can't live a - gain — SUD - DEN-LY THERE'S A VAL - LEY — where
hope and love be - gin — When you've gin

PRETTY KITTY BLUE EYES

Curtis & Mizzy

When she walks a - long on the street fel - lows shout Here, pret - ty Kit - ty here PRET-TY KITTY
BLUE EYES." You can hear 'em shout ev 'ry time she goes out, Here, pret - ty Kit - ty.
Here, PRET - TY KIT - TY, BLUE EYES." But she looks at no boy, She's lone - ly in New
York 'Cause she loves a dough - boy, Named John - ny O - 'Rourke. That's why she'll nev - er
hear an - y one till he'll shout, "I'm here, pret - ty Kit - ty, Here, PRET - TY KIT - TY BLUE EYES."

GIRL THAT I MARRY

(ANNE, GET YOUR GUN '46)

-Irving Berlin-

THE GIRL THAT I MAR - RY will have to be as soft and as pink as a nurs - er - y. The
girl I call my own will wear sat - ins and lac - es and smell of col - o - gne. Her
nails will be pol - ished and in her hair, she'll wear a gar - den - ia, and I'll be there 'stead of
flit - tin' — I'll be sit - tin' — Next to her and she'll purr like a kit - ten — A
doll I can car - ry the girl that I mar - ry must be.

322

Hargreaves & Evans

IF

If they made me a king, I'd be but a slave to you If I had ev-ry
 thing, I'd still be a slave to you If I ruled the night, stars and moon so
 bright Still I'd turn for light to you — If the world to me
 how'd, yet humb-ly I'd plead to you If my friends were a crowd I'd turn in my
 need to you If I ruled the earth, what would life be worth
 If I had-ut the right to you? you?

Stewart & King

TENNESSEE WALTZ

I was waltz-ing with my dar-lin' to the TEN-NES-SEE WALTZ When an
 old friend I hap-pened to sor In-tro-duced him to my
 loved one and while they were waltz-ing My friend stole my sweet-heart from me
 I re-mem-ber the night and the TEN-NES-SEE WALTZ Now I know just how much I have
 lost Yee I lost my lit-tle dar-lin' the night they were
 play-ing The beau-ti-ful TEN-NES-SEE WALTZ. I was WALTZ.

Smith & Wood

I'D RATHER DIE YOUNG

I'D RATH-ER DIE YOUNG than grow old with-out you, so don't ev-er leave me what
 ev-er you do. Though oth-ers may tempt you and tell you they care you'll find on-ly
 sor-row in a secret af-fair. I'D RATH-ER DIE YOUNG than grow old all a-lone. Please
 tell me you love me, let me call you my own. To see some-one's pic-ture where
 my pic-ture hung, be-lieve me my dar-ling I'D RATH-ER DIE YOUNG. I'D YOUNG.

WHITHER THOU GOEST

Guy Singer

WHITHER THOU GOEST

Whith - er thou go - est I will go. _____ Wher - ev - er thou

lodg - est I will lodge. _____ Thy peo - ple shall be my peo - ple, my

love. _____ Whith - er thou go - est I will go. _____ For as in that

sto - ry long a - go, _____ The same sweet love sto - ry now is

so. _____ Thy peo - ple shall be my peo - ple, my love.

Whith - er thou go - est I will go. _____ go. _____

I'VE TOLD EVERY LITTLE STAR

(MUSIC IN THE AIR '32)

Hammerstein & Kern

I'VE TOLD EVERY LITTLE STAR

The image shows a musical score for the song "I've Told Every Little Star". It consists of five staves of music. The first staff begins with the title "I'VE TOLD EVERY LITTLE STAR" in a decorative font. The music is written in 2/4 time, with a key signature of one sharp (F#). The melody is primarily in the treble clef, with some chords in the bass clef. The lyrics are written below the notes. Chord symbols (F, C7, G7, Cdim, Gm7, Am, Dm) are placed above the staff to indicate the harmonic structure. The lyrics are: "I've told ev-'rv lit-tle star. Just how sweet I think you are, Why have-n't I told you? I've told rip-ples in a brook, Made my heart an o-pen book, Why have-n't I told you? Friends ask me: Am I in love? I al-ways an-swer 'Yes,' Might as well con-fess. If I don't, they guess. May-be you may know it too, Oh, my dar-ling, if you do, Why have-n't you told me?"

I've told ev-'rv lit-tle star. Just how sweet I think you are, Why have-n't I told you? I've told rip-ples in a brook, Made my heart an o-pen book, Why have-n't I told you? Friends ask me: Am I in love? I al-ways an-swer "Yes," Might as well con-fess. If I don't, they guess. May-be you may know it too, Oh, my dar-ling, if you do, Why have-n't you told me?

OLD FASHIONED GARDEN

(HITCHY COO '19)

C^m A^b E^b Porter-

It was an old fash - ioned gar - den — Just an old
 fash - ioned gar - den — But it car - ried me back — To
 dear lit - tle shack — In the land of long a - go.
 — I saw an old fash - ioned Miss - us — set - ting old
 fash - ioned kiss - es — In that old fash - ioned gar - den
 — From an old fash - ioned beau. It was an beau. —

THAT'S AMORE

Brooks & Warren

When the moon hits your eye like a big piz-za pie, that's a - mor - e.

When the world seems to shine like you've had too much wine, that's a - mo-ré.

Bells will ring, ting - a - ling - a - ling, ting - a - ling - a - ling, and you'll sing, "Vee - ta - bel - la."

Hearts will play, tip - py - tip - py - tay, tip - py - tip - py - tay like a

gay tar - an - tel - la. (Lack - v fel - la.) When the stars make you drool just like

pas - ta fa - zool, that's a - mor - e.

When you dance down the street with a cloud at your feet, you're in love.

When you walk in a dream but you know you're not dream - ing. Six

nor

Scuz - za me, but you see, back in old Na - po

li, that's a - mor - e.

When the mor - e.

THEY'RE EITHER TOO YOUNG OR TOO OLD

Loesser & Schwartz

1. They're eith - er too young - or too old, They're eith - er too grav - or too

grass - y green, The pick - ins are poor and the crop is lean. What's good is in the

arm - v. What's left will nev - er harm me. They're eith - er too old - or too young.

So dar - ling, you'll nev - er get stung. To - mor - row I'll go

hik - ing with that Ea - gle Scout un - less I get a call from grand - pa for a

snap - py game of chess. I'm find - ing it eas - y to stay good as gold. They're

eith - er too young - or too old. I'll nev - er, nev - er fail ya, while you are in Aus

tra - lia, Or out in the A - leu - tians, Or off a - mong the Roosh - ians And fly - ing o - ver E - gypt, Your

heart will nev - er be gypped, And when you get to In - di - a, I'll still be what I've been to ya. I've

looked the field o - ver, and lo, and be - hold! They're eith - er too young - or too old!

1. In my gon - do - la, love, let us glide—
 O'er the drow - sv. blue la goon, And float on the yel - low
 tide, Where sleeps the dream - ing moon, I'll fash - ion a
 crown you'll a - dore From the gold that lies shim - mer - ing there, And the
 sil - ver - y pearls from the drip - ping oar — I will set in your hair.
 For I a - dore, I a - dore you, Gian - ni - na mi - a! More, more and more, I a -
 dore you, Gian - ni - na mi - a! Queens there have been, who in ag - es of old Shone more re -
 splen - dent with jew - els and gold. Pre - cious jew - els not half so rare, dear, As the splen - dor
 of your won - drous hair, dear. For I a - dore, I a - dore you, Gian - ni - na mi - a.
 More, more and more I a - dore you, Gian - ni - na mi - a! My heart's your throne, dear, my heart's your
 throne, dear, There you shall rule a - lone, a - lone!

DOMINO

Raye-Plante-Ferrari

DOM-I NO, DOM-I NO, You're an an - gel that Heav - en has sent me, DOM-I NO, DOM-I NO, You're a
 dev - il de - signed to tor - ment me. — When your heart must know — That I love you so, — Tell me why, — tell me why
 — Why do you make me cry, DOM-I - NO? DOM-I — Just one look in your eyes and I melt with de -
 sire, Just a touch of your hands and I burst in - to fire, And my whole world fills with music, — When I'm
 lost in your em - brace, — But I else may take my place, — DOM-I - NO, DOM-I
 NO, DOM-I - NO I'll for give an - y - thing that you do, DOM-I
 NO, DOM-I - NO, Noth - ing mat - ters if I have you.

MY BEST TO YOU

Willadsen & Jones

My BEST To You May your dreams come true May old fa - ther time Nev-er
be un - kind And thru the years Save your smiles and tears They are sou - ve
nirs They'll make mu - sic in your heart Re - mem - ber this. Each new day's a kiss, Sent from
up a - bove With an an - gel's love. So here's to you May your skies be
blue And your love blest THAT'S MY BEST To You. My YOU.

MY BABY'S COMING HOME

Leavitt

MY BA - BY'S COM - IN' HOME and I'll be down to meet him, With
kiss - es I will greet him when we're all a - lone. My ba - by's on his
way, When he ar - rives to - mor - row he'll ban - ish all my sor - row
What a hap - py day. By train, by plane and e - ven
o - ver the sea, Bring back, bring back, oh! bring back my dar - lin' to
me. MY BA - BY'S COM - IN' HOME. He says he won't de - ceive me, he prom - ised
not to leave me. Nev - er more to roam. MY room.

YOU'RE IRISH AND YOU'RE BEAUTIFUL

Tobias & Lewis

YOU'RE I - RISH AND YOU'RE BEAU - TI - FUL and you're beau - ti - ful 'cause you're I - rish -
and if it would im - prove the love - tale, I tell I'd wear a sham - rock in
my la - pel. You're I - rish and you're lov - a - ble and do I love you,
that I do; It's a thrill to re - peat, you're whole - some and sweet, and
I - rish and beau - ti - ful too. YOU'RE too.

IF YOU WERE THE ONLY GIRL IN THE WORLD

Grey & Ayer

327

You were the on - ly girl in the world. And I were the on - ly
 boy. Noth - ing else would mat - ter in the world to - day. We could go on
 lov - ing in the same old way. A Gar - den of E - den just made for two. With
 noth - ing to mar our joy. I would say such won - der - ful things to
 you There would be such won - der - ful things to do. If you were the on - ly
 girl in the world And I were the on - ly boy If boy.

WALTZ YOU SAVE FOR ME, THE

Wayne King

Ev - er in dreams with you I'll sway, dear. To the waltz you
 saved for me. Ev - er in dreams when I'm a - way,
 dear, I'll hear this mel - o - dy. Whis - per "Good - bye" and
 gent - ly say, dear That in all the days to
 be. You will some times re - mem - ber The waltz you
 saved for me. Ev - er in me.

MY DEAR

Garber & Lange

My dear, I love you tru - ly. You know I do. sweet - heart.
 I can't go on with - out you. You mean so much to
 me. Oth - ers I have met can't make me for - get. The
 old days with you, dear. How hap - py I was then. My dear, I love you tru
 ly. Oh please come back to me, dear. My me. dear.

2

Coleman

CHANGING PARTNERS

The musical score consists of five staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). Above the staff are chord markings: F# (first measure), Bb (second measure), Eb (third measure), D7 (fourth measure), Cm (fifth measure), and Gm (sixth measure). The lyrics below the first staff are: "We were waltz-ing to - geth-er, to a dream y mel-o - dy, When they called out, 'Change". The second staff continues the melody with chords F7, Bb, F7, Bb, F9, and Bb. Lyrics: "part-ners;" And you waltzed a - way from mel Now my arms feel so emp - ty, as I". The third staff has chords D7, Cb, Cm7, F7, Bb, G7-9, Cm7, F#, and F7-9. Lyrics: "gaze-a-round the floor, And I'll keep on 'CHANG-ING PART-NERS,' till I hold you once". The fourth staff has chords Bb, F9, Bb, Eb, G7, and Cm. Lyrics: "more! Though we danced for one mo-ment and too soon we had to part, In that won - der - ful". The fifth staff has chords F7, Bb, F7, Bb, F9, Bb, G7-9, Cm7, F#, F7-9, and Bb. Lyrics: "mo - ment, some-thing hap - pened to my heart So I'll keep 'CHANG-ING PART-NERS.' till you're". The sixth staff has chords D7, G7, Cm7, F7, Bb, G7-9, Cm7, F#, F7-9, and Bb. Lyrics: "in my arms and then, Oh! My dar-lin', I will nev - er change part-ners a - gain!".

We were waltz-ing to - geth-er, to a dream y mel-o - dy, When they called out, "Change
part-ners;" And you waltzed a - way from mel Now my arms feel so emp - ty, as I
gaze-a-round the floor, And I'll keep on "CHANG-ING PART-NERS," till I hold you once
more! Though we danced for one mo-ment and too soon we had to part, In that won - der - ful
mo - ment, some-thing hap - pened to my heart So I'll keep "CHANG-ING PART-NERS." till you're
in my arms and then, Oh! My dar-lin', I will nev - er change part-ners a - gain!

-Irving Berlin-

RUSSIAN LULLABY

The image shows a musical score for a song titled "RUSSIAN LULLABY". It consists of a vocal line (soprano) and a piano accompaniment line (treble clef). The lyrics are written below the vocal line. Chord symbols are written above the piano line. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "Ev'ry night you'll hear her croon A RUSS - IAN LULL - A - BY Just a lit tle plain - tive tune When ba - by starts to cry, Rock - a - bye my ba by Some - where there may be a land That's free for you and me And a RUSS - IAN LULL - A - BY BY". The chords include Cm, Eb+, Cm7, Cm6, Abmaj7, Cm, D7, D7b5, G7, Ebdim Bb9, Eb, Ebmaj7, Eb7, Cm7, Abm, Eb, B-7+, G7, Ab7, G7, Cm, Eb7, Ab9, Cm, G7b9, G7, Cm, and Cm.

Ev'ry night you'll hear her croon A RUSS - IAN
LULL - A - BY Just a lit tle plain - tive tune When
ba - by starts to cry, Rock - a - bye my ba by
Some - where there may be a land That's free for
you and me And a RUSS - IAN LULL - A - BY BY

HE

HE can turn the tides and calm the an - gry sea. HE a - lone de
cides who writes a sym - pho - ny. HE lights ev - ry star that makes our
dark ness bright HE keeps watch all through each long and lone - ly night. HE still finds the
time to hear a child's first prayer. Saint or sin - ner call and al - ways find Him there.
Though it makes Him sad to see the way we live. He'll al - ways say
"I FOR - GIVE." "GIVE." "I FOR - GIVE."

BOY NEXT DOOR

Martin & Blane

How can I ig - nore. the boy next door? I
love him more than I can say. Does - n't try to please me,
Does - n't e - ven tease me, And he nev - er sees me glance his way. And though
I'm heart - sore the boy next door af - fec - tion for me won't dis -
play. I just a - dore him, so I can't ig - nore him, The
Boy Next Door.

PAGAN LOVE SONG

Freed & Brown

Come with me where moon - beams Light Ta - hi - tian skies
And the star - lit wa - ters Lin - ger in your eyes
Na - tive hills are call - ing To them we be
long And we'll cheer each oth - er
with the Pag - an Love Song Love Song

MIDSUMMER'S EVE

(SONG OF NORWAY)

Moderato

F Fm7 F6 F
 I'll be with you on mid- sum- mer's eve,
 C7 F C7 F F+
 mid- sum- mer's eve, Now I must leave; But
 Eb F C7 F
 oh, the mag- ic of love I will weave,
 G7 C7 F
 Mid- sum- mer's eve with you.

ONE TOUCH OF VIENNA

(MARINKA)

Moderato

C Gdim G7 Gdim G7
 On- ly ONE TOUCH OF VI- EN- NA A love song —
 Gdim G7
 Maes- tro please. Just for- to- night once a- gain —
 C G+ C
 make my heart beat — VI- en- nese —
 Gm6 A7 Dm
 while the sweet mag- ic of waltz- time tem- po
 A7 Dm Am6 C
 ra- ri- ly halts time Tell ev- 'ry one
 Ddim A7 Dm Am6 G7 C
 love can be fun In a Vi- en- na song!

THREE LOVES

(SONG OF NORWAY)

Moderato

C Cdim G7 Cdim Dm7
 Three loves have I, Three a- flame in my heart,
 G7 C F C Fm6 D7 Dm7
 And my life's a froth, as like a moth a- mong — them I dart
 G7 Dm7 G7 Am Dm7
 My first love is to laugh, — An- oth- er love is to sing,
 F7 Am D7 C#6
 My third and great- est is my love of lov- ing.
 G7 C Cdim G7 G+ C D7 C G7
 All three are mine — laugh- ter, song and ro- mance — And my
 C F C7 Gdim Dm D7 G7 C
 world will whirl as long as I have my three loves.

KENTUCKY WALTZ

Moderate

331

We were waltz-in' that night in Ken-tuck-y, ——— be-neath the beau-ti-ful
 har-vest moon, ——— And I was the boy that was
 luck-y ——— but it all end-ed too soon. ——— As I
 sit here — a-lone in the moon-light, ——— I see your
 smil- - - ing face; ——— And I long ——— once more for
 your — em-brace and that beau-ti-ful Ken-tuck- - y Waltz.

Words By: J. F. Palmer

THE BAND PLAYED ON

Music By: Charles B. Ward

Ca-sey would waltz with a straw-ber-ry blonde, And The Band
 Played On, ——— He'd glide 'cross the floor with the girl he a-
 dor'd, And The Band Played On, ——— But his
 brain was so load-ed it near-ly ex-plod-ed, The poor girl would
 shake with a-larm, ——— He'd ne'er leave the girl with the
 straw-ber-ry curls, And The Band Played On.

CHARMAINE

Slody

I won-der why you keep me wait-ing, Char-maine —
 cries in vain, ——— I won-der when blue-birds are
 met-ing, Will you come back a-gain, ——— I
 won-der if I keep on pray-ing, will our dreams
 be the same. ——— I won-der if you ev-er
 think of me, too, — Char-maine's wait-ing, just wait-ing for you. —

IT'S A BIG WIDE WONDERFUL WORLD!

It's A Big Wide Won-der-ful World you
 There's a Brave new star-span-gled sky a-
 live in. When you're in love, you're a mas-
 sive he-
 ter of all you sur-vey you're a gay San-ta
 ro, a Ne-ro, A-pol-lo, the Wis-ard of
 Claws. Oz. You've a king-dom,
 pow-er and glo-ry. The old, old, old-est of
 sto-ries is new, true. You've built your Rome in just
 one day. Life is mys-
 tic, a mid-sum-mer's night, you live in, a
 Turk-ish De-light you're in heav-en. It's swell when you're
 real-ly in love.

I'D GIVE A MILLION TOMORROWS (For Just One Yesterday)

Waltz Moderato

I'D GIVE A MIL-LION TO-MOR-row ROWS FOR JUST ONE
 YES-TER-DAY. way. I know that I'm to
 blame, I can't tell a lie, I've nev-er been the same Since we
 said Good-bye. I'd give up ev-'ry pos-ses-
 sion If you'd come back to stay. I'D GIVE A
 MIL-LION TO-MOR-row ROWS FOR JUST ONE YES-TER-DAY.

BY A WISHING WELL

Valse Moderato

333

By A Wish-ing Well, I was stand-ing there And I
So I turned a-round By A Wish-ing Well,

wished I could find some-one who would care. Im-
found that at last love had cast a spell My

ag- ine my sur- prise, when right be- fore my eyes the
ev- 'ry dream came true, for I was there with you, Be

1. G7 C
rip- ples cleared and then your face ap- peared.

2. Dm7 G7 C
side a wish- ing well.

CARLOTTA

Andantino

Oh, Car- lot- ta, Car- lot- ta, so
Why can't you be

1. C
fair to see.

2. C
fair to me?

C7 Fm Cm
It's fool- ish to slight so ro- man- tic a

D7 G7
night, For ne'er were the stars so bright a- bove.

C A7
Oh, Car- lot- ta, Come

D7 G7 C
out and I'll give you my love.

FOOLISH HEART

Slow tempo di Valse

Love should- n't be ser- ious, or should it? You
can't be il- log- ic- al, can it?

Eb7 Ddim Eb7
meet, per- haps you kiss, you start I
kiss, per- haps you smile, you part It

Cdim Eb7 Am Fm
fan- cied that I un- der- stood it I for-
hap- pens the way that you plan it If you

1. Eb7 Eb+57
got my fool- ish heart.

2. Eb7 Eb7 Ab
hush your fool- ish heart.

Till The Sands Of The Desert Grow Cold

Till the sands of the des - ert grow cold, And their
 in - fin - ite num - bers are told, God
 gave thee to me, And mine thou shalt be, For
 ev - er to have and to hold. Till the
 sto - ry of Judg - ment is told, And the
 mys - tries of Heav - en un - fold, I'll
 turn. love, to thee, My shrine thou shalt be, Till the
 sands of the des-ert grow cold.

Chords: B^b, B^bdim, F⁷, B^b, D⁷, E^b, Gm, F, C⁷, F⁷, B^b, B^bdim, F⁷, B^b, D⁷, E^b, Gm, A, D⁷, Gm, B^b, Gm, A, B^b.

SWEET VIOLETS

One day in the spring-time I went for a stroll; My
 there, in a spot where sweet flow-ers should grow. The
 wan-der-ing took me to one shad-ed knoll. And
 vi-lets were covered all o-ver with snow.
 Sweet vi - o - lets, Sweet-er than all the ros-es,
 Covered all o-ver from head to toe. Covered all o-ver with over with snow.

Chords: F, C⁷, C, F, B^b, F, B^b, F, C⁷, F.

Tempo di maturazione

E-57

Felix Mendelssohn

MEDELSSÖHN'S WEDDING MARCH

The musical score is written on five staves. The key signature has one sharp (F#), indicating the key of D major. The chords are labeled as follows:

- Staff 1: Am6, B7, Em, Dm, C, G7, C, Am6, B7.
- Staff 2: Em, Dm, C, G7, C, G7.
- Staff 3: C, G7, C, Dm, D7.
- Staff 4: G7, Am6, B7, Em, Dm, C, G7, C.
- Staff 5: Am6, B7, Em, Gdim, Dm, C, G7, C.

Vivace

By Frédéric Chopin

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The music is composed of eighth and sixteenth notes, often beamed together. Chords are indicated by letters above the staff: Eb, Bb, F7, and Bb. A circled '1' is placed above the first staff. The second staff continues the melody with similar chord markings. The third staff features a 'Fine' marking above the staff. The fourth staff has a circled '2' above it. The fifth staff continues the melody. The sixth staff has a 'Fine' marking above it. The seventh staff continues the melody. The eighth staff has a 'Fine' marking above it. The ninth staff continues the melody. The tenth staff ends with a 'Fine' marking above it.

IT'S A MOST UNUSUAL DAY

Tempo di Valse

It's a most un-usual day, feel like
There's a sky Not a

throw-ing my wor-ries a-way as an old nat-ive born Ca-li-
sign of a cloud pass-ing by And if I want to sing, throw my
Gdim G Bm 1. Em7 A7 D7

for-nian would say, It's a most un-usual day.
heart in the ring,

2. D7 G G7 C
u-sual day. There are peo-ple meet-ing peo-ple

G7 C
there is sun-shine ev-'ry-where, There are

IT'S A MOST UNUSUAL DAY

A7 D G
peo-ple greet-ing peo-ple And a feel-ing of

D7 G
spring in the air. It's a most un-usual

D7 G D7
time I keep feel-ing my tem-p'ra-ture climb If my

G C Gdim G Bm
heart won't be-have in the u-sual way, well, there's on-ly

Em7 A7 D7 G D7
one thing to say it's a most un-usual,

G D7 G D7 G
most un-usual, most un-usual day.

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IN THE MIDDLE OF NOWHERE

C F G7
I'm in the mid-dle of no-where.
So if I wind up with no-one

C Gdim Dm7 G7 C Cdim C
I'm in be-twixt and be-tween. Dark is the star-light a-
How can I help but be blue? I'm in the mid-dle of

1. F Cdim-3 C Am7
bove me nev-er know-ing you love me

(1.) D7 C Cdim Dm7 G7 2. D7
I go drift-ing from dream to dream, and no-where

Ab9 G7 C
'Cause I'm get-ting no-where with you.

On The Street Where You Live

337

I have of-ten walked down this street be-fore

But the pave-ment al-ways stayed be-neath my feet be-fore.

All at once am I sev-ral stor-ies high,

Know-ing I'm on the street where you live.

Are there li-lac trees in the heart of town?

Can you hear a lark in an-y oth-er part of town?

Does en-chant-ment pour out of ev-ry door?

No, it's just on the street where you live.

And oh, the tow-er-ing feel-ing,

Just to know some-how you are near!

The o-ver pow-er-ing feel-ing

That an-y se-cond you may sud-den-ly ap-pear!

Peo-ple stop and stare they don't both-er me!

For there's no-where else on earth that I would

rath-er be. Let the time go by. I won't

care if I can be here on the street where you



"My Fair Lady" I've Grown Accustomed To Her Face

Words by
ALAN JAY LERNER

Music by
FREDERICK LOEWE

I've grown ac - cus - tomed to her face. She al - most
I've grown ac - cus - tomed to her face. She al - most
makes the day be - gin. I've grown ac -
makes the day be - gin. I've got - ten
cus - tomed to the tune, She whist - les night and noon, Her
used to hear her say: "Good morn - ing" ev - 'ry day, Her
smiles, her frowns, her ups, her downs are se - cond
joys, her woes, her highs, her lows are se - cond
na - ture to me now; Like breath - ing
na - ture to me now; Like breath - ing
out and breath - ing in I was se -
out and breath - ing in I'm ver y
rene - ly in - de - pen - dent and con - tent be - fore we met;
grate - ful she's a wo - man and so eas - y to for - get.
Sure - ly I could al - ways be that way a - gain and yet, I've grown ac -
Rath - er like a ha - bit one can al - ways break and yet, I've grown ac -
cus - tomed to her looks; Ac - cus - tomed to her voice; Ac -
cus - tomed to the trace of some - thing in the air; Ac -
cus - tomed to her face. I've grown ac -
cus - tomed to her face. I've grown ac - face.
cus - tomed to her face. I've grown ac - face.

"My Fair Lady"

339

Words by
ALAN JAY LERNER

I Could Have Danced All Night

Music by
FREDERICK LOEWE

I could have danced all night! I could have
danced all night! And still
have begged for more.
I could have spread my wings
And done a thousand things I've
never done before.
I'll never know what made it
so exciting,
Why all at once my heart took
flight. I only know
when he began to dance with
me, I could have danced, danced, danced,
All night. I could have danced all night.

1. Don't talk of stars burn - ing a - bove.
 If you're in love, show me!
 Tell me no dreams filled with de - sire.
 If you're on fire, show me!
 Here we are to - geth - er in the mid - dle of the night! Don't talk of
 spring! Just hold me tight!
 An - y - one who's ev - er been - in love - 'll tell you that this is no
 time, for a chat!
 Have - n't your lips longed for my touch?
 Don't say how much; Show me!
 Show me! Don't talk of love
 last - ing through time. Make me no un - dy - ing
 vow. Show me now!

Chord symbols: G, D7(sus.G), G, D7(sus.G), Bb, F7(sus.Bb), Bb, F7(sus.Bb), D, A7, D, A7, D, Gdim, A, Gdim, D, Gdim, D, Ebms, G, D7(sus.G), G, D7(sus.G), G, F#9, E7, E7(sus.A), E7, Am, F#9, G, E7, G, Bb7, G, G, A7(sus), G, D7, Gdim, G, Gdim, G, Ebms, G.

WE DID IT BEFORE AND NOW WE'VE DONE IT AGAIN!

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Musical notation for the song 'We Did It Before and Now We've Done It Again!'. The melody is written on a single staff with a key signature of one sharp (F#). The lyrics are: 'We did it be-fore and now we've done it a-gain And how we've done it a-gain — { The day we start-ed we knew we'd win We said we would and we They had the world in an aw-ful jam They did- n't reck-on with took Ber-lin Mil-lions of voic-es are ring-ing — Sing-ing as Un-cle Sam we march a-long, — We did it be-fore and now we've done it a-gain and how we've done it a-gain — And now they know what a G. I. Joe Can-do to su-per-man — We did it be-fore — we've done it a-gain.'

YOU'RE THE ONE YOU BEAUTIFUL SON-OF-A-GUN

Brightly

Musical notation for the song 'You're The One You Beautiful Son-of-a-Gun'. The melody is written on a single staff with a key signature of one sharp (F#). The lyrics are: 'You're — The One — You beau-ti-ful son-of-a-gun, — Oh, I'll — be — durned — how come that I nev-er have learned That You're — The One — for me. — In — dis-guise, — the dev-il is danc-ing there in your eyes, And still — you're heav-en-ly — you run a-round free. — Oh, You're — The One, — You beau-ti-ful, beau-ti-ful son-of-a-gun, Say You're — The One for me.'

SOMEWHERE IN OLD WYOMING

Musical notation for the song 'Somewhere in Old Wyoming'. The melody is written on a single staff with a key signature of two flats (Bb, Eb). The lyrics are: 'SOME-WHERE IN OLD WY-O-MING, Lives a girl I love, — We used to stroll in the gloam- — Un-der the stars a-bove. — Oh how I wish I could see her, Oh how I wish I could be, — SOME-WHERE IN OLD WY-O-MING, With the girl who waits for me.'

DADDY'S LITTLE BOY

Valse andante

You're an An- gel from heav- en, sent down from a- bove, You're
 You're a good lit- tle sol- dier who al- ways o- bays, you
 Dad- dy's lit- tle boy to have and to love; Boy of mine, you're a
 bring me no hap- pi- ness in so man- y
 fine lit- tle lad- die, you're the world to your Mom- my and
 dad- dy. says; You're as cute as a toy, you're
 my pride and joy, and you're Dad- dy's lit- tle boy.

DADDY'S LITTLE GIRL

Andante moderato

You're the end of the rain- bow, my pet o' gold, You're
 DAD- DY'S LIT- TLE GIRL to have and hold. A pre- cious
 gem is what you are, You're mom- my's bright and shin- ing
 star. You're the spir- it of Christ- mas, my star on the tree, You're the
 East- er bun- ny to mom- my and me. You're su- gar, you're
 spice, you're ev'-ry- thing nice, And you're DAD- DY'S LIT- TLE GIRL.

W: Ben Jonson

① DRINK TO ME ONLY WITH THINE EYES

M: Traditional
F C G7

Drink to me on- ly with — thine eyes, — and I — will pledge with
 I sent thee late a ro- sy wreath, — not so — much hon-oring
 mine, — Or leave a kiss with- in — the cup, — and
 thee, — As giv- ing it a hope — that there — it
 I'll — not ask for wine, — The thirst — that from the
 could — not with- er be, — But thou — there-on the did'st
 soul — doth rise, doth ask a drink — di- vine, —
 on- ly breath and send'st it back — to me, —
 But might I of Jove's nec- tar sip, — I would — not change for thine —
 Since when it grows and smells, — I swear, — not of — it- self, but thee. —

TO-NIGHT YOU BELONG TO ME

Moderato

Ab Abm6

The you be- long to some- bod- y else, To-
The we're a- part you're part of my heart, To-

1. Bb7 Eb 2. Bb7

night you be- long to me. long to

Eb Abm6

me. Down by the stream how

bb C7

sweet it will seem, Once more to dream in the

Fa Bb7 Eb Ab

moon- light. The with the dam I know you'll be

Abm6 Eb Bb7 Eb

gone, To- night you be- long to me.

TWENTY-FOUR HOURS OF SUNSHINE

Medium Bright Waltz Tempo

Bb

There are TWEN- TY- FOUR HOURS OF SUN- SHINE ev- 'ry

Ddim F7 Cm

day that you're in love. There are TWEN- TY- FOUR

F7 Bb Cm7 C7

HOURS OF SUN- SHINE and flew-ers, and rain- bows up a-

F7 Bb7

bove. Let the rain fall, the night fall, or an- y-thing that

Eb Bbm Eb C7 F7 Eb

might fall, Here's one thing you're pos-i-tive of: There are TWEN- TY- FOUR

G7 Cm7 F7 Bb

HOURS OF SUN-SHINE ev- 'ry day that you're in love.

YOU'RE THE ONLY STAR (In My Blue Heaven)

Moderato

Eb Eb7 Ab

YOU'RE THE ON- LY STAR IN MY BLUE HEA- VEN

Eb F7 1. Eb7 2. Eb7 Eb

{ And you're shin- ing just for me I see.
{ And in dreams your face

Ab Eb

You're the guid- ing light That bright- ens up the

C7 F7 Abm6

night Till you come in sight my heart is lone-

Bb7 Eb Eb7 Ab

ly You're the on- ly star in my blue hea- ven

Eb F7 Bb7 Eb

And you're shin- ing just for me.

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MIGHTY PRETTY WALTZ, A (1)

Slowly

On the or-ches-tra played a night-y pret-ty waltz the
 night I held you tight-ly in my arms. — While the or-ches-tra
 played a night-y pret-ty waltz I fell be-neath the
 spell of your charms. — One waltz, one kiss, one
 eve-ning or bliss, I found a thrill so new. — You

MIGHTY PRETTY WALTZ, A (2)

danced with me but I turned out to be just an-oth-er dance-ing
 part-ner to you. — Now when ev-er I hear a
 night-y pret-ty waltz, I dream of all your night-y pret-ty
 charms — Goo-see I'll al-ways re-call that night-y pret-ty
 waltz and the night I held you tight in my arms. —

DANCING WITH MY DARLING

Tempo di Valse

Danc-ing with my darl-ing makes the
 night di-vine, — I for-get that we're on
 earth, my dear, when your eyes look in-to mine, —
 Danc-ing with my darl-ing, in the shad-ow
 light, — I can still re-mem-ber the
 thrill. when I have kissed you good-night. —

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Nocturne in E^b

FR. CHOPIN

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espress dolce

Chords: E^b, A^b dim, E^b, C7, F^b dim, Fm, B^b7, G7, Cm, F7, E^b, B^b7, E^b, F^b, A^b dim, E^b, C7, F, B^b7, Fm7, E^b, E^b dim7, Cm, F7, B^b, E^b, A^b dim7, Fm, C7, B^b7, G7, Cm, F7.

Chords: E^b, B^b7, E^b.

Serenade

Franz Schubert

a tempo Gi
espressivo e legato

Chords: Dm, B^b6, A7, Dm, A7, Dm, G^b, B^b6, C7, F, A7, Dm, B^b, F, C7, F, G^bA7, Dm, A7, D, A7, D, B, A7, B, Gm, A7, D, D.

mf cresc.

loudly f

a tempo

mf

p

BELLS OF AVALON, THE

Valse moderato

I hear the bells of Av-a-lon Re-mind-ing
 me that you are gone. An-oth-er day has
 trav-elled on in-to a night of dreams.
 You gave me a mem-o-ry, then you
 wan-dered on. I won-der if you hear the
 bells, my dear, The Bells of Av-a-lon?

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WHY CAN'T WE BE SWEETHEARTS (Once Again) Valse lento

Why can't we be sweet-hearts, Once a-
 gain? Please sing me that love song, That
 sweet re-frain, Seems as tho the sun
 shines just in vain, Why can't
 we be sweet-hearts once a-
 gain.

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Auld Lang Syne

Should auld ac-quaint-ance be-for-got, And nev-er brought to mind? Should
 We twa hae ran a-boot the braes, And pu'd the gow an' fine, We've
 Chorus
 auld ac-quaint-ance be-for-got And days of auld lang syne. For auld lang
 wan-der'd mony a wea-ry foot Sin auld lang syne.
 aye, my dear, For auld lang syne. We'll tak' a cup o' kind-ness yet, For auld lang syne.

SIDEWALKS OF NEW YORK, THE

(EAST SIDE, WEST SIDE)
Waltz tempo

Words: Charles B. Lawlor and
James W. Blake

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East side, West side, all a-
round the town, The tots sang "ring- - - a-
ros- ie" "Lon- don Bridge is fall- ing down;"
Boys and girls to- geth- er, Me and
Ma- mie O Rorke, Tripped the light fan-
tas- tic, on the side walks of New York. (12-A)

SKATER'S WALTZ, THE

Poem by Elfrida Horden

Tempo di valse

L: Emil Waldteufel

1. SLEIGH - BELLS clear AND SHOW - Fresh winds that
(2) Stars clear and bright, World dressed in
blow white Old Swift - fash - ioned win - ter, How the
sweet your glow! Fine night (3) Some - where
win - ter up on the moun - tain, And hid - den a - way, We'll find a
sweet lit - tle Al - pine cha - let, Where by the warmth of the
fi - re - light's gleam, We will be lost in dream - land. (6-A)

STARLIGHT WALTZ, THE

W: Edward Cole

Tempo di Valse

Bb7

M: Alfred Margis

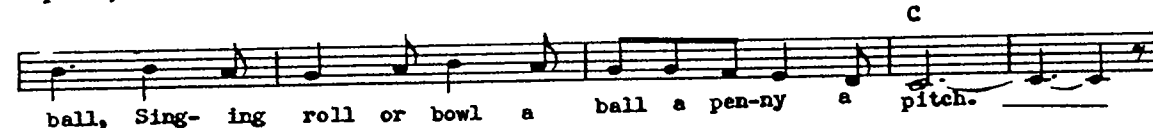
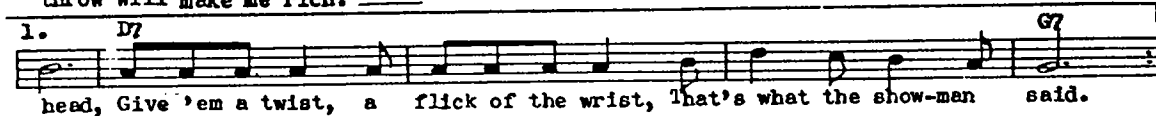
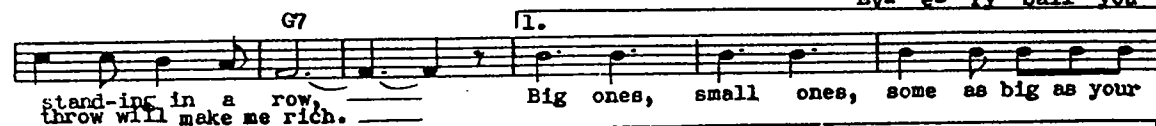
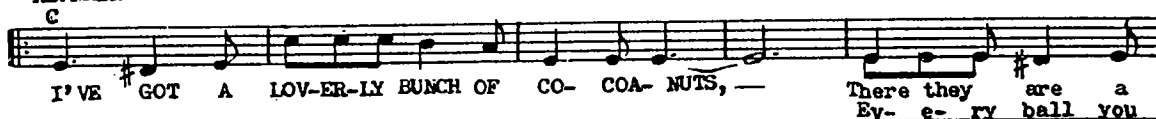
The star- light waltz has lent our love a theme.
theme as sweet as mu- sic in a dream. You're in my arms a-
gain, Breath- less - ly waltz- ing here in the shad - ows. How
now the waltz has made our mem-ories seem. Since vi - o- lins have
lent our love this theme. Stay in my arms for
love lives a - gain with the STAR - LIGHT WALTZ.

I'VE GOT A LOVELY BUNCH OF COCOANUTS

Moderato



REFRAIN

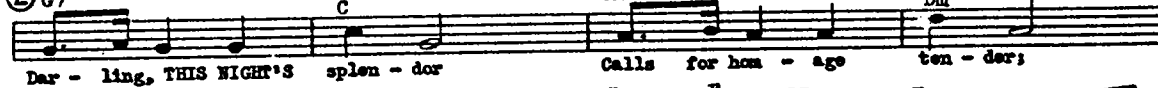
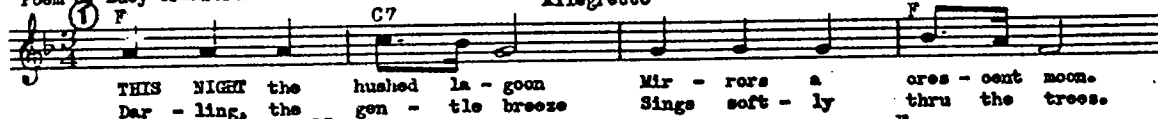


LA DONNA E MOBILE (New title: THIS NIGHT)

M. Giuseppe Verdi

Poem by Lucy Crawford

Allegretto



THAT VIENNESE WALTZ

Slow Waltz Tempo

M: Oscar Straus

W: Elfrida Norden

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① C7 F F+ Cm C7

LOVE IN A COT - TAGE, close by the sea, Where sun - sets glow, for
 you and for me, LOVE IN A COT - TAGE, built just for two, What can be more
 heav - en - ly? Then dreams come true! Sea - gulls are cry - ing, far o - ver - head;
 Sail - boats are drift - ing, white sails out - spread; Soft skies a - bove us, all the day
 long, Waves that keep whisp - 'ring, whisp - 'ring a song. LOVE IN A COT - TAGE,
 close by the sea, Stay on for - ev - er, my dar - ling with me! (11-A)

ON TOP OF OLD SMOKY

Moderately

tacet F C

1. On top of old Smok - y
 2. For cour - tin's a pleas - ure
 3. A thief will just rob you

all and cov - ered with snow,
 and part - in' is grief,
 and take what you have,

I and a lost my heart - true
 but a false false heart - ed

lov - er, for
 lov - er, is
 lov - er, will

court - in' so slow.
 worse than a thief.
 lead you to the grave. (2 more choruses)

MINUTE WALTZ

M: Frederic Chopin

Poss by Elfrida Norden

② F7 F+ Bb Cm7

Waltz - ing IN THE CAN - DLE - LIGHT While the
 mu - sic plays, it's whis - per - ing, Love will lin - ger on to -
 night, Un - til the break of day. As we're
 waltz - ing IN THE CAN - DLE - LIGHT, By its
 glow, you're mine, I seem to know, So all cares fade
 out of sight, IN THE CAN - DLE - LIGHT. (6-4)

LOVE IS WHERE YOU FIND IT

Allegro

Love is where you find it, don't be blind, it's
 Take it take a chance now for ro-mance now
 all a-round you ev-ry-where.
 Tell a some-one that you care.
 Spring love comes up-on you when it's gone you feel des-
 pair. Soon tho in the moon-glow you'll
 find that a new love is there. Love is where you
 find it Fate de-signed it to be wait-ing

ev-'ry-where. It may hide from
 you for a while.
 It may come to- night in a smile.
 Fan a flame of a new love
 in the arms of a true love. Seek and
 you shall find.

MARGUERITE WALTZ

Brightly

By Charles F. Gounod

① C
 G7 C G7 ② C
 G7 G7 G7 C
 G7 C

LITTLE SIR ECHO

Valse moderato

(Chorus)

Lit - tle Sir Ech - o how do you do Hel - lo (hel - lo) Hel - lo (hel - lo) Lit - tle Sir Ech - o I'm ver - y blue, hel - lo (hel - lo) hel - lo (hel - lo) Hel - lo (hel - lo) hel - lo: (hel - lo) Won't you come o - ver and play (and play) You're a nice lit - tle fel - low, I know by your voice, but you're al - ways so far a way. (a - way)

Poem by Lucy Crawford

LOVERS' WALTZ

Mr. Johann Strauss

(Chorus)

Mu - sic all - vine, love - ly and gay, Can - dle - light shines
Let it en - trance, Our danc - ing hearts
on ar - ray, You in my arms, light - ly we sway, Our hearts en -
to bright ro - mance. Lo - vers who fall un - der its sway, Ne'er can be
twined un - til break of day. Fine Danc - ing danc - ing, In a world a -
part - ed at break of day.
part. Danc - ing Danc - ing Fast - er beats the heart. Danc - ing
danc - ing Glid - ing cross the floor. Why can't we dance on for - ev - er more.

LET'S ALL SING LIKE THE BIRDIES SING

Tempo di Valse

Let's all sing like the bird - ies sing, Tweet! Tweet!
Tweet! Tweet! Tweet! Let's all sing like the
bird - ies sing, Sweet! Sweet! Sweet! Sweet! Sweet!
Let's all war - ble like night - in - gales, give your
throat a treat, Take your time from the birds, now you
all know the words: Tweet! Tweet! Tweet! Tweet! Tweet!

ARTIST'S LIFE (1)

Johann Strauss

① C C+ Dm G7 E7 Am C+ Dm C G C

Fine (6-A)

G Gdim G Am D7 B7 Em Am G D7 G Am G D7 G

1. G 2. G

IF YOU COULD CARE

Valse lente.

F Cdim Gm⁶ Gdim C7

If you no could one care there for to me, See, As How

C7 E7 F F Ddim

I could care for and you, Oh, what a place this

C7 Gm C+ F

world would be - A par: a - dise for two! With

12 Adim D7 Gm Bb with Gm C7 Eb7 C7 F

you could on - ly care for me, As

Gm Eb7 C7 F

I could care for you.

MERRY CHRISTMAS EV'RYWHERE

Moderately slow

353

So to all you kids all o-ver may your sweet-est dreams come true. For San- ta
When Kris Krin- gle comes this Christ-mas, hope he an- swers this one prayer; Please Santa
thinks of ev- 'ry- one, the grown- ups, too. Tho I
tell the folks all
may not have ver-y much to give I can of- fer this sim- ple grace; It's from
all of us in A- me- ri- ca, to our friends of ev- 'ry race.
o- ver, That he knows how much we care, And es- pec- ial- ly just to
you from me, a ver- y mer- ry Christ-mas ev- 'ry- where.

(All I Want For Christmas Is) MY TWO FRONT TEETH

All I want for Christmas is MY TWO FRONT TEETH, my two front teeth, see my
two front teeth. Gee, if I could on- ly have my two front teeth, then
I could wish you, "Mer-ry Christmas" It seems so long since I could say,
"Sis- ter Su- sie sit-ting on a this- tle!" Gosh oh gee, how
hap- py I'd be, if I could on- ly whis- tle (tthh)
two front teeth, then I could wish you "Mer- ry Christ-mas!"

WHAT ARE YOU DOING NEW YEAR'S EVE

Slowly

May- be it's much too ear- ly in the game, Ah, but I thought I'd
Won- der whose arms will hold you good and tight, When it's ex- act- ly
ask you just the same, What are you do- ing new year's, NEW YEAR'S EVE?
twelve o'-clock that night, Wel- com- ing in the new year, New
Year's Eve. May- be I'm cra- zy to sup- pose I'd ev- er be the
one you chose Out of the thou- sand in- vi- ta- tions you'll re- ceive.
Ah, but in case I stand one lit- tle chance, I've come the jack- pot
ques- tion in ad- vance, What are you do- ing new year's, New Year's Eve?

I'LL TAKE ROMANCE

Valse con moto

I'LL TAKE RO- MANCE, While my heart is
young and ea- ger to fly, } I'll give my heart a
strong and ea- ger for you, } arms their
try, } I'LL TAKE RO- MANCE.
cue, }

2. F tacet
So my lov- ers when you want me, Call me
in the hush of the eve- ning, When you

I'LL TAKE ROMANCE

call me, In the hush of the eve- ning, I'll
rush to my first real ro- mance, While my
heart is young and ea- ger and gay, I'll give my
heart a- way, I'LL TAKE RO- MANCE,
I'll take my own ro- mance.

LULLABY OF BIRDLAND

FORESTER-SHEARING

LUL-LA-BY OF BIRD-LAND that's what I al- ways hear when you sigh. Nev- er in my wordland
could there be ways to re- veal. in a phrase. How I feel. Have you ev- er heard two tur- tle doves
bill and coo- when they love? That's the kind of mag- ic un- sic we make with our line. when we kiss
And there's a weep- y old wil- low. He real- ly knows how to cry!
That's how I'd cry in my pil- low if you should tell me fare- well and good- bye. LUL- LA- BY OF BIRD-LAND.
whis- per low. Kiss me sweet and we'll go fly- in' high in bird- land. High in the sky- up a- bove
all be- cause we're in love. all be- cause we're in love.

HARK! THE HERALD ANGELS SING

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① W: Charles Wesley D7 G Maestoso D7 G Am: G D7 G
Hark! The her-ald an-gels sing — "Glo-ry to the new-born king;
Peace on earth and mer-cy mild, — You and sin-ners re-joiced!"
Joy-ful all ye na-tions, rise, — Join the tri-umph of the skies. —
With th' an-gel-ic host pro-claim "Christ is born in Beth-le-hem."
REFRAIN C E7 Am E7 Am D7 G D7 G
Hark! the her-ald an-gels sing, "Glo-ry to the new-born King." (12-4)

IT CAME UPON THE MIDNIGHT CLEAR

W: Rev. Edward H. Sears Bb Eb Large Bb Eb C7
① It came up-on the mid-night clear, That glor-ious song of
old From an-gels bend-ing near the earth, To
touch their harps of gold. "Peace on the earth, Good
will to men, From Heav'n's all gra-cious King." The
world in sol-ace still-ness lay to hear the an-gels sing.

JINGLE BELLS

Allegro W. & M: J. S. Pierpont C
① G Dash-ing thro' the snow, In a one-horse o-pen sleigh;
O'er the fields we go, laugh-ing all the way;
Bells on bob-tail ring Mak-ing spir-its bright; What
fun it is to ride and sing A sleigh-ing song to-night!
Jin-gle, bells! Jin-gle, bells! Jin-gle all the way! Oh! what fun it
is to ride In a one-horse o-pen sleigh one-horse o-pen sleigh! (12-4)

COLLEGE SONGS

NORTHWESTERN PUSH ON SONG

Robertson

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Push on, North-west-ern, and go in to win, Push on, North-west-ern, and fight: May word and
 deed keep you in the lead, Push on for vic - t'ry with all your might. Loy-al and
 true, we are al-ways with you, Push when the game goes hard. From East or West, we
 know you're the best, Push on for vic - to - ry. Rise, North west - ern. We'll
 al - way: stand by you; Go, North - west - ern, We will ev - er cheer and sing for
 you to win, North - west - ern. Our hearts will ev - er yearn. For the
 pur - ple ban - ner wav - ing high for Northwest ern. Var - si - ty, Var - si - ty, Hit them hard and
 low. Var - si - ty, Var - si - ty, Go! North-west-ern, Go! U Rah! Rah! U Rah! Rah! U North-west-ern Rah! >

RAMBLING WRECK FROM GEORGIA TECH

-Frank Roman-

I'M A RAMB-LING WRECK FROM GEOR-GIA TECH AND A HECK OF AN EN - GIN - EER. A
 HECK OF A HECK OF A HECK OF A HECK OF A HECK OF AN EN - GIN - EER, LIKE
 ALL GOOD JOL - LY FEL - Lows I DRINK MY WHIS-KEY CLEAN, I'M A RAMB LING WRECK FROM
 GEOR-GIA TECH AND A HECK OF AN EN - GIN - EER.

MR. TOUCHDOWN U.S.A.

Roberts & Pille

They al-ways call him Mis - ter Touch - down, They al-ways call him Mis - ter
 Team. He can run and kick and throw. Give him the ball
 and just look at him go. Hip, hip, hoo-ray for Mis - ter Touch - down.
 He's gon - na beat 'em to - day. So give a great big cheer for the he - ro of the
 year, MIS-TER TOUCH-DOWN, U. S. A. Re- TOUCH-DOWN, U. S. A.

VICTORY MARCH

(NOTRE DAME)

Shoa's

El Bb+5 Eb A7 Bb7
 Cheer! Cheer for old No - tre Dame. Wake up the
 Edim. Eb7 Eb Edim. Eb Eb7 Ab
 ech - oes cheer - ing her name. Send the vol - ley
 Eb G7 C min. F9 F7 E7 F9 F7 Eb7
 cheer on high. Shake down the thun - der from the sky.
 Eb Bb+5 Eb Bb7 A7 Bb7 Edim. Bb7
 What tho' the odds be great or small Old No - tre Dame will
 Eb Edim. Eb Eb7 Ab Eb7 G7 C min. F min. 7
 win o - ver all. While her lov - al Sons are march - ing
 Eb F min. 7 Eb Bb7 1 Eb Bb7 2 Eb
 on - ward to vic - to - ry. ry.

NAVY BLUE & GOLD

J.W. Crosley

NAVY BLUE & GOLD

The image shows a musical score for the song 'NAVY BLUE & GOLD'. It is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is accompanied by chords indicated by letters above the staff. The lyrics are written below the staff. The score includes a final ending section marked 'Final ending' and 'Fine', followed by an 'INTERLUDE' section. The lyrics are: 'Now college men from sea to sea may sing of colors true. But who has better right than we to hoist a symbol hue? For sailor men in battle fair. Since fighting days of old. Have proved a sailor's right to wear The Navy Blue and Gold. Gold.' The chords are: F, Dmin., F, Fmin., C7, A, A7, Dmin., A7, Dmin., G, C7, Dmin., F, Fmin., C7, A, A7, Bb, D7, F, Bb, F, G, C7, F to Interlude, Final ending, Fine, INTERLUDE, Dmin., G7, C7.

Now col - lege men from sea to sea may sing of col - ors true.
But who has bet - ter right than we to hoist a sym - bol hue?
For sail - or men in bat - tle fair. Since fight - ing days of
old. Have proved a sail - or's right to wear The
Na - vy Blue and Gold. Gold.

Chords: F, Dmin., F, Fmin., C7, A, A7, Dmin., A7, Dmin., G, C7, Dmin., F, Fmin., C7, A, A7, B_b, D₇, F, B_b, F, G, C7, F to Interlude, Final ending, Fine, INTERLUDE, Dmin., G7, C7.

MEN OF PENNSYLVANIA

Boland

[illegible]

THERE IS NO PLACE LIKE NEBRASKA
 There is no place like Ne - bras ka.
 Dear old Ne - bras - ka U; Where the girls are the fair-est, The
 boys are the squar-est of an - y old school that I knew.
 There is no place like Ne - bras ka, Where they're all true
 blue. We' all stick to - geth - er In all kinds of weath - er, In
 Dear Old Ne - bras - ka U. U.

FIGHT ON Sweet & Grant

Fight on for old S. C. Our men fight on to vic to ry Our Al - ma Ma - ter dear. It looks up to you Fight on and win for old S. C Fight on to vic - to - ry Fight on!

EYES OF TEXAS Sinclair

The Eyes of Tex-as are up-on you All the live long day; The Eyes of Tex-as are up-on you, You can-not get a way Do not think you can es- cape them. At night or ear-ly in the morn. The Eyes of Tex-as are up-on you. Till Ga-briel blows his horn.

IOWA CORN SONG Lockhard

We - 're from I - o - way, I - State of all the land
Joy on ev'ry hand We 're from I - o - way, I
way. That's where the tall corn grows. — We - 're from —

MINNESOTA, MARCH ON

Sweets

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Fight! Min - ne - so - ta, Fight! Charge on! With
all your might, Fight like Champ - ions as of old,
For Ma - roon and Gold. Go - phers, now beat your
foe. Where ev - er you may go. Min - ne - so - ta. Var - si ty! On to
Vic to ry. ry. ry.

2. (to Interlude) Fine

SWEETHEART OF SIGMA CHI

Stokes & Verner

The girl of my dreams is the sweet - est girl of all the girls I know.
Each sweet - co - ed, like a rain - bow trail. Fades in the after glow. The
blue of her eyes and the gold of her hair, are a blend of the west - ern sky. And the
moon - light beams on the girl of my dreams She's the Sweet-heart of Sig - ma Chi.

I'LL WALK WITH GOD

Webster & Brodsky

I'LL WALK WITH GOD from this day on, His help - ing hand I'll lean up
on, This is my prayer, my hum - ble plea, May the Lord be
ev - er with me. There is no death, tho' eyes grow dim. There is no
fear when I'm near to Him. I'll lean on Him for - ev
er And He'll for - sake me nev - er. He will not fail
me as long as my faith is strong, What - ev - er road I may walk a
long, I'LL WALK WITH GOD. I'll take His hand, I'll talk with God,
He'll un - der - stand: I'll pray to Him, each day to Him And he'll
hear the words that I say. His hand will guide my throne and
rod, And I'll nev - er walk a - lone while I walk with God!

Oh prom-ise me. that some day you and I Will
take our love to - geth - er to some sky Where we can be a-lone, and faith re -
new. And find the hol-lows where those flow-ers grew. — Those first sweet vi - o - lets of
ear ly spring. Which come in whis-pers. thrill us both. and sing Of love un-speak - a - ble that
is to be: Oh prom - ise me! oh prom - ise me!
Oh prom-ise me. that you will take my
hand. The most un-wor-thy in this lone - ly land. And let me sit be-side you, in your eyes
See-ing the vi-sion of our par a-dise. Hear-ing God's mes-sage while the or gan rolls Its
might - y mu - sic to our ver - y souls: No love less per-fect than a
life with thee: Oh prom-ise me! oh prom - ise me!

CHRISTMAS SONGS

SILVER BELLS

Livingston & Evans

Cit - y side - walks, bus - y side-walks dressed in hol - i - day style. In the air there's a
feel - ing of Christ - mas. — Child - ren laugh - ing, peo - ple pass-ing, meet-ing smile aft - er
smile. And on ev - 'ry street, cor - ner you hear: — Sil-ver bells, — sil-ver bells. —
It's Christ-mas time in the cit - y. — Ring-a - ling. — hear them ring. — Soon it will
be Christmas day. — Strings of day. —

O LITTLE TOWN OF BETHLEHEM

W: Rev. Phillips Brooks

M: Louis H. Redner

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①

U lit- tle town of Beth- le- hem, How still we see thee

lie, A- bove thy deep and dream- less sleep The

②

si- lent stars go by; Yet in thy dark streets

shin- eth The ev- er- last- ing light. The hopes and fears of

all the years are met in thee to- night. (12-A)

SILENT NIGHT! HOLY NIGHT!

W: Rev. Joseph Mohr

Slowly

M: Franz Gruber

①

Si- - - lent night, Ho- - - ly night! All is calm,

All is bright, 'Round yon Vir- - - gin Moth- er and Child.

Ho- ly In- fant so ten- der and mild, Sleep in heav- en- ly

peace, Sleep in heav- en- ly peace. (12-A)

DECEMBER

Slowly

DE-CEM-BER, It al-ways hap-pens in De-CEM-BER, I get to yearning for a

Brings back a scene that I remem-ber, The lighted Christmas trees

Christmas I know, With hol-ly and snow, The kind we used to have back home a long time ago

win-dows at night, So cheerful and bright, And all the world a wonderland all

covered with white. Children sound asleep on Christmas Eve, They're dreaming

You can bet to-morrow they'll be thrilled when they awake to find their stockings filled

DE-CEM-BER, These are the things that I re-mem-ber, And so no mat-ter what my

fortune may be, Or where I may roam, In DE-CEM-BER I'll be go-ing home.

CANTIQUE DE NOEL

Moderato

M: Adolphe C. Adam

G7

Oh, sol - emn hour! when hearts low - ly bend - ing, And all the world seem'd en-shroud-ed in
night; When plead-ing prayers to Heav - en were as - cend - ing, A -bove the
gloom smiled a spir - it of light; 'Twas Hope's bright from they saw so bright-ly shin - ing In
robes un - fad - ing greet their tear-ful eyes; Beau - ti - ful Hope! no
lon - ger hearts re - pin - ing, As love and joy on wings of faith a -
rise, As love and joy on wings, of faith a - rise.

FIRST NOEL, THE

Moderato

Traditional

The first No - - el the an - gel did say, Was to
 cer - tain poor shep - herds in fields as they lay; In fields - where
 they lay - keep - ing their sheep, On a cold win - ter's night - that
 was - so deep. CHORUS No - - el, No - - el, No - - el, No -
 el. Born is the king - of Is - - - ra - el. (12-A)

GOD REST YE, MERRY GENTLEMEN

Traditional English Songs

With Spirit

①

God rest ye mer-ry Gen-tle-men, let noth-ing you dis-may, he-

②

mem-ber Christ our Sav - - iour was born on Christ-mas day, To

③

saves us all from Sa-tan's pow'r when we were gone a-stray.

ti-dings of com-fort and joy, com-fort and

joy, O ti-dings of com-fort and joy.

CHRISTMAS SONG. THE (Merry Christmas To You)

E^b 6' Moderate

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Chest-nuts roast-ing on an op-en fire, Jack Frost nip-ping at your
nose, Yule-tide car-ols be-ing sung by a choir And
folks dressed up like Eski-mos. Ev-'ry-bo-dy knows a tur-key and some
mis-tle-toe Help to make the seas-on bright. Ti-ny tots with their
eyes all a-glow Will find it hard to sleep to-night. They know that
San-ta's on his way. He's load-ed lots of toys and good-ies on his
sleigh And ev-'ry moth-er's child is gon-na spy To see if
rein-deer real-ly know how to fly. And so, I'm of-fer-ing this
sim-ple phrase To kids from one to nine-ty-two. Al-
tho' it's been said ma-ny times, ma-ny ways, 'Mer-ry Christ-mas to you.'

LET IT SNOW! LET IT SNOW! LET IT SNOW!

Moderate

Oh! the weath-er out-side is fright-ful But the fire is so de-
It does-n't show signs of stop-ping And I brought some corn for
light-ful And since we've no pice to go, } LET IT SNOW! LET IT SNOW! LET IT SNOW!
pop-ping. The lights are turned way down low.
When we fin-ally kiss good-night, How I'll hate go-ing out in the storm, but if
you'll really hold me tight All the way home I'll be warm. The
fi-re is slow-ly di-ing, and, my dear, we're still good-bye-ing, But as
long as you love me so. Let it snow, let it snow, let it snow!

SLEIGH RIDE

Moderately bright

Just hear those sleigh-bells jingling, ring-ting-tin-gle-ing, too,
 Out-side the snow is fall-ing and friends are call-ing "Too-hoo,"

1. Come on it's love-ly weath-er for a sleigh ride to-geth-er with you.

2. Gid-dy- yap, gid-dy-yap, gid-dy- yap, let's go, let's look at the
 show, We're rid-ing in a won-der-land of snow. Gid-dy-
 yap, gid-dy- yap, gid-dy- yap, it's grand, just hold-ing your hand,
 We're glid-ing a long with a song of a win-te-ry fai-ry-
 land. Our cheeks are nice and ro-sy and coo-zy coo-zy are we,
 We're snug-gled up to-geth-er kile two birds of a feath-er would be.
 Let's take that road be-fore us and sing a chor-us or two,
 Come on, it's love-ly weath-er for a sleigh-ride to-geth-er with you.

RUDOLPH THE RED-NOSED REINDEER

Lightly
Cdim G7

RU-DOLPH, THE RED-NOSED REIN-DEER had a ver-y shi-y nose
 All of the oth-er rein-deer used to laugh and call him names,

1. And if you ev-er saw it, you would ev-en say it glows. rein-deer
 They nev-er let poor Ru-dolph join in an-y
 games. Then one fog-gy Christ-mas Eve, San-ta came to say.
 Ru-dolph, with your nose so bright, won't you guide my sleigh to-night,
 Then how the rein-deer loved him as they shouted out with glee.
 RU-DOLPH, THE RED-NOSED REIN-DEER, you'll go down in his-to-ry.

SANTA'S ON HIS WAY

Moderately

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Go to bed now, go to bed now, San- ta's on his way.

He'll bring toys to girls and boys to have on Christ- mas

day. Dolls and boats and mod- el planes, Ted- dy bears and

choo- choo trains; If you're qui- et you can hear

sleigh- bells ring as he draws near. So Go to bed now

rest your head now, close your lit- tle eyes. While you dream his

rein- deer team is fly- ing thru the skies. When you wake you're

sure to see the things he left be- neath the tree, So,

hur- ry up and go to sleep for San- ta's on his way.

AT CHRISTMASTIME

At Christ- mas time, the mis- tle- toe, hangs high a- bove the

door, And man- y mai- dens there have kissed who

ne'er have kissed be- fore. At Christ- mas time, a

kiss needs nei- ther rea- son- ing nor rhyme, for love it- self was

born up- on the morn of Christ- mas time, For

ove it- self was born, up- on the morn of Christ- mas time.

Moon River

Moon Riv - er, wid - er than a
 mile: I'm cross - in' you in style some day. Old
 dream mak - er, you heart - break - er, wher -
 ev - er you're go - in', I'm go - in' your way:
 Two drift - ers, off to see the world. There's
 such a lot of world to see. We're aft -
 er the same rain - bow's end wait - in' round the
 bend, my Huck - le - ber - ry friend. Moon Riv - er
 and me. 1. C 2. F Em Dm7 C me.